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FORTNIGHTLY

KERRANG!

Britain's loudest rock mag!

ROBERT PLANT!

WORLD EXCLUSIVE!

JOURNEY!
RANDY CALIFORNIA!
RODS!
FREE!
RIOT!
Y&T!
STONES!
MOTORHEAD!
IRON MAIDEN!
BERNIE TORME!
VAN HALEN!
CHEAP TRICK!
RORY GALLAGHER!
BLUE OYSTER CULT!
QUEEN! HEART! JOAN JETT!

WIN! BERNIE TORME'S SMASHED GUITAR

PLUS JOURNEY PICTURE DISCS AND T-SHIRTS!

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MAYHEM!

OUTRAGEOUS SCENES in Shepherd Market (v. posh) where Liverpool band Rage celebrated the release of their second album 'Nice 'n' Dirty party! The minor heatwave outside drew your correspondent to an open window from where he watched the proceedings in the company of Moz Morris, the driving force behind the Saxon fan club. During the course of a philosphical discussion on the merits and prices of various lagers Moz let it slip that (gasp) The Jam are represented in his record collection! And they call the BBC traitors!

Anyway, a diet of metal mayhem, food, drink and some Nice 'n' Dirty ladies ensured that a good time was had by all. A very good time indeed was had by Rage themselves seen here in an encounter with Ali, a horizontal Scouser and fervent fan of Anfield's 'Mighty Reds'.

Ali chose the occasion to model a new summer fashion (amazing what you can do with a net curtain, isn't it?) while Rage, still palpitating we hear, are looking to release their next album as soon as possible!

FORMER **Cheap Trick** bassist **Tom Petersson** has resurfaced in LA, working with what looks like becoming the new Hollywood **Rollers.** He's doing session work — along with the likes of **Toto, Stephen Bishop** and **Stan Lynch** of the **Heartbreakers** — with a pair of MOR brothers called **The Stations.**

IT WASN'T quite the triumphant homecoming **Joan Jett** had hoped for. The party scheduled for after her quickly-sold-out LA show was cancelled, it being on the same day as the funeral of **Neil Bogart** — boss of her record company, Boardwalk, and the man who gave her a contract when half the world was laughing in her face. Joan joined **Gene Simmons** of **Kiss** (who were on Bogart's earlier label, Casablanca) with **Paul Stanley,** and more mainstream musicians like **Neil Diamond** and **Tina Turner,** in singing a special song at the memorial service.

PHIL EHART of **Kansas** hasn't been so happy since he discovered born-again Christianity last year! The band's got rid of lively keyboard player-singer **Steve Walsh** and found a replacement in 24-year-old **John Elefante.** He's the sort who says things like: "If there is any band I ever wanted to be in, it was Kansas! They don't compromise and they're great musicians." Said Phil: "The band feels like new again."

REO SPEEDWAGON are fed up living off the royalties of their last album, and have just finished work on a new LP 'Good Trouble', due later this month.

NOT ONLY do we get a new album from **Billy Squier,** but if the hype is to be believed, an extra new song that will appear on the 'Fast Times At Ridgemont High' movie soundtrack this summer. It also promises new songs from **Sammy Hagar, Stevie Nicks** and **Quarterflash,** as well as people like **Todd Rundgren** and **Jackson Browne.** This is the film, by the way, that features the writer's girlfriend, **Nancy Wilson** of **Heart,** in a mini screen debut.

AS SOON as his current tour is over, **Aldo Nova's** going to have a schnozz operation to deal with a chronic blockage (no, **UFO** — who he's touring with — didn't cause the blockage with their fists). His current operation is working on a rock opera with manager **Sandy Pearlman,** who also manages **Black Sabbath** and **Blue Oyster Cult.** Ex-Cultist **Albert Bouchard** and his band are also involved in the record. Expect a joint BOC Aldo tour of Britain in October.

FEMALE HEADBANGERS wondering where to spend their summer hols could do worse than come to Hollywood. A competition sponsored by a radio station and the promoters of a **Motorhead Krokus** extravaganza, are looking for Miss Heavy Metal, the girl who most exemplifies the HM look and lifestyle. The winning woman gets a nice new motorbike.

THOSE WHO'VE followed the development of Spain's premier HM band, **Baron Rojo,** from foreign unknowns to cult status and feature material in Kerrang! will be happy to hear that the Barons will be entertaining us Brits with their immaculate brand of mayhem at this summer's Reading Festival.

SOME OLD folk will do anything to get their name in Kerrang! **Randy Meisner** — that's right, the ex-**Eagle** — has gone to the lengths of getting **Heart's Ann Wilson** to duet and **Howard Leese** to play guitar on his new album (which features songs by **Elton John**!!)

POLICE WAITED backstage to haul **Triumph** drummer **Gil Moore** off to the slammer, charging him with conspiring to commit arson or some such thing after he got the Cincinatti arena crowd to light up their matches during a solo (a usual American show of support). Apparently that breaks the Cincinatti fire code. (**Van Halen** were arrested there a couple of years back after exhorting the audience to smoke cigarettes, another no-no). Which hasn't

TOUR NEWS!

TICKETS ARE now on sale for the Castle Donington Monsters of Rock Festival on August 21 despite the fact that Status Quo and Gillan are the only acts to be confirmed. The tickets are priced at £10 in advance and are available from Woolfare Ltd, PO Box 123, Walsall WS5 4QQ, by sending a crossed cheque postal order payable to Woolfare Ltd. In addition they will be available from the major London ticket agencies or from the following: Aberdeen Other Record Shop, Bedford HMV, Birmingham Cyclops Records, Blackburn King George's Hall, Bradford HMV, Brighton Fine Records, Bristol Virgin Records, Burton R.E.Cords, Cardiff Spillers Records, Carlisle Pink Panther, Coalville Randles, Chester Penny Lane, Coventry Apollo Theatre, Derby R.E.Cords, Exeter HMV, Dundee Cathy McCabe Records, Edinburgh Playhouse Theatre, Glasgow Apollo, Gloucester Leisure Centre, Halifax Scene & Heard, Hull HMV, Inverness Other Record Shop, Ipswich Gaumont, Lancaster 'Ear 'ere Records, Leeds Barkers Records, Leicester de Montfort Hall, Lincoln The Box Office, Liverpool Penny Lane, Loughborough Castle Records, Manchester Barry Ancill Ticket Agency, Mansfield Revolver Records, Middlesbrough Hamilton's, Middlesbrough Town Hall, Newcastle under Lyme Mike Lloyd, Newcastle upon Tyne City Hall, Nottingham Select-a-Disc, Ossett Record Bar, Oxford Apollo Theatre, Peterborough Wirrina Stadium, Poole Setchfields, Portsmouth HMV, Port Talbot Derrick's Records, Preston Guildhall, Reading Quicksilver Records, Rotherham Carousel, Sheffield Virgin Records, Shrewsbury Wildings, Southampton Virgin Records, Stafford Lotus records, Stirling Other Record Shop, Sunderland Spinning Disc, Swansea Derrick's Records, Swindon Kempster's Music Shop, Wakefield Record Bar, Wolverhampton Could's TV, York Sound Effects.

SPIDER CONTINUE their non-stop tour around the country with dates at Oxford Penny Farthing June 18, Portsmouth Rock Garden 25, Cambridge Rock Society SCH 26 and Gravesend Woodville Halls 27.

GRAND PRIX, now working on their third album with Tom Allom at the production boards, play the London Marquee on June 22.

RANDY CALIFORNIA aznd JUDIE TZUKE are amongst the acts appearing at this year's Glastonbury Festival held on June 18, 19 and 20. The festival is in support of CND and tickets are available at the gate.

STRAY PLAY the Southall White Hart on June 17.

MORE TOUR NEWS PAGE 41

Running back with the devil

PRETTY SOON, a lot of US HM albums will be going out with Government Warning stickers on them like the ones you get on cigarette packages, if a persistent American Congressman gets his way. The Californian equivalent of Mary Whitehouse with an accent has got the State Assembly to agree to an investigation into claims that rock bands have been singing the Devil's praises. And, no, this isn't the usual aren't-AC DC-naughty issue: the Congressman reckons there are far more dangerous "subliminal" messages that sink into your mind without you consciously noticing them. The only way to find them, he reckons, is to play the albums backwards.

Now we all know that America's a backward country, but even over here most people prefer their music the right way round. But it seems there's a process going on called "backwards masking" — **Pink Floyd** *have used it before, so have the* **Beatles**, *though neither would win any popularity contests at a Black Mass. If you play* **Led Zeppelin**'s *'Stairway To Heaven' backwards it's full of all manner of devilish drivel, according to the Congressman, who demonstrated pretty feebly on the telly.* **Black Oak Arkansas** *are another bunch of Beelzebubs, and* **Styx** *go to the extent of chanting "Oh Satan, move in our voices" on that nice little 'Paradise Theater' album (the track: 'Snowblind'.)*

James Young *of Styx, looking angelic in white, reckons the idea's "a hoax: a bunch of rubbish. We have never done anything with Satanic messages." Hellish music, maybe . . . No one from Zep around to ask, but a spokesman for Swan Song claims that they're "in the business of making records that play in one direction." Hmm.*

We cornered **David Lee Roth** *(sticking pins in a little doll at the time) who says: "People have these misconceptions about* **Van Halen**. *Some people have these strange and twisted ideas, like there's a castle somewhere up on a hill where lightning comes and the innocent villagers huddle while Van Halen records their albums. It's close to the truth but not quite. I've never played our records backwards. It's a thought though . . ." and* **Aldo Nova**, *who'd never even heard of "backwards masking" told us it's given him an idea for the next album — "nothing Satanic though, something funny — like pissing in the toilet bowl; that would make a nice sound. I'm not demonic. I'm very religious if anything. I read the Bible. I'm scared of demonic stuff because I know it exists." But in albums? "No, I think that's just a crock of shit."*

But the Congressman raised funds for the investigation, and the government are taking the spiritual health of headbangers very seriously indeed. As the press officer for Warner Brothers — home of **Van Halen** *and those little devils* **Black Sabbath** *— so nicely put it, "who's running (the government)? Zippy the Pinhead?" Or, as the head of Elektra Records (home of* **Gamma**) *summed it up at an earlier investigation, "Most musicians have enough trouble rhyming words, much less introducing Satanic references into songs."*

stopped the Bic company from manufacturing disposable lighters with the logos of equally disposable American bands on them so that discerning rock fans can flick with pride when they go to gigs. Included in the selection so far are **Reo Speedwagon**, **Styx** and **Black Sabbath**.

THE MAN doing the convincing Iggy Pop impersonation is a certain Michael Philip Jagger who fronts a band by the name of THE ROLLING STONES. Also pictured are guitarist Keef Richards and drummer Charles Watts. The Stones played a one-off gig at London's 100 Club where various talent scouts were reported to have been 'quite impressed' by the band's performance but wondered if they hadn't left it a little late to make the big-time.

THIS SNAPSHOT of newly-wedded bliss features, left to right: Unidentified latecomer to wedding, best-man Paul Samson, bridegroom and Angelwitch guitarist Kevin Heybourne and a passing shopper caught taking photos of the assembled throng. "Deptford doesn't usually attract such large crowds, I was quite taken aback," she told Kerrang!'s wedding correspondent. The bride apparently did attend but was unavailable for comment on learning that the honeymoon would be spent in the studios recording the new Angelwitch EP, produced by the aforementioned Mr Samson.

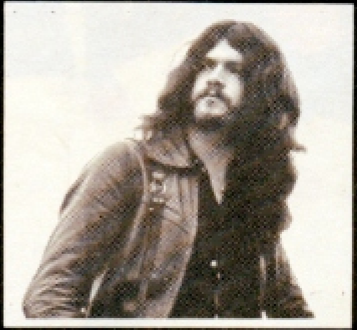
THE LINE-up for the Second East Anglian Rock Festival is now virtually complete. In addition to headliners Saxon, the bill will feature Hawkwind, Samson, SOS (featuring Bernie Marsden) and Angelwitch, plus a special guest act still to be announced at time of going to press. The event takes place at Mildenhall Speedway Track, near Newmarket, on July 24.

LOGO RECORDS are planning a British release for 'White Lace And Black Leather', the current album from Canadian quintet **Helix** (featured in Kerrang! No 11) early this summer.

KISS WINNER
Simon Love, Bridgwater, Somerset, won our recent 'Speak To Kiss' competition and chose to speak to Eric Carr.

RIGGS WINNERS
The winners each receive a copy of Riggs' 12-inch single: Julian Cousens, Combe Raleigh, Near Honiton, Devon. Douglas Gillies, Winchburgh, West Lothian. A. Bannerman, Hillhead, Glasgow. D. Randell, Solihull, West Midlands. R. G. Booker, Crawley, Sussex. L. Grimes, Oldham, Lancs. Stephen Williams, Wrexham, Clwyd. Mark Harris, Biggin Hill, Kent. K. Mulcany, Dagenham, Essex. Miss Pratt, Bedford, Beds. J. Perkins, Kings Lynn, Norfolk. R. Turvey, Cliftonville, Margate, Kent.

WHERE ARE THEY NOW?



LOOKING VAGUELY religious, the man in question has enjoyed a good deal of success since this snap was taken. Tell us who he is and which bands he's played in and you stand to win an LP token. The mystery mug in issue 15 was, and indeed still is, owned by Mick Jones of Foreigner. The winner is Richard Davies, 41 Mendip Road, Yatton, Avon.

TOP 30 KUTS

① **CAN'T LIVE WITHOUT YOU**
Scorpions, 'Blackout', Harvest

② **RESCUE ME/HURRICANE**
Y&T, 'Earthshaker', A&M

③ **READY OR NOT**
RIGGS, 'Riggs', Full Moon

④ **WE BELONG TO THE NIGHT**
UFO, 'Mechanix', Chrysalis

⑤ **BEDROOM GAME**
Anvil, 'Hard 'n' Heavy', Attic

⑥ **ON THE REBOUND**
Uriah Heep, 'Abominog', Bronze

⑦ **TURN ME LOOSE**
Loverboy, 'Loverboy', CBS

⑧ **NOTHING GOING ON IN THE CITY**
The Rods, 'The Rods', Arista

⑨ **BEASTIE/CLASP**
Jethro Tull, 'The Broadswor And The Beast', Chrysalis

⑩ **ROCK FEVER**
Rainbow, 12", Polydor

⑪ **RUN TO THE HILLS**
Iron Maiden, 45, EMI

⑫ **TO THE TOP**
Krokus, 'One Vice At A Time Arista

⑬ **SEX AND OUTRAGE**
Motorhead, 'Ironfist', Bronze

⑭ **RIGHT THE FIRST TIME**
Gamma, 'Gamma 3', Elektra

⑮ **HARDEN MY HEART**
Quarterflash, 45, Geffen

⑯ **DON'T STOP BELIEVIN'**
Journey, 45, CBS

⑰ **KEEP ON BELIEVING**
Grand Prix, 45, RCA

⑱ **WE'RE ILLEGAL**
Dokken, 45, Carrere

⑲ **THE PLOT TO ROCK THE WORLD**
Vardis, 'Quo Vardis'. Logo

⑳ **ACTION**
Virginia Wolf, 45, Creole

㉑ **TALKIN' ABOUT ROCK AND ROLL**
Spider, 45, Creole

㉒ **DON'T STOP**
Girlschool, 'Wildlife', EP, Bronze

㉓ **TOO HOT TO HANDLE**
Blackfoot, 45, Atco

㉔ **STREETFIGHTER**
Mother's Ruin, 45, Spectra

㉕ **HOLLYWOOD**
Thin Lizzy, 45, Vertigo

㉖ **SOLDIER OF THE LINE**
Magnum, 'Chase The Dragon Jet

㉗ **LOVE POTION NO. 9**
Tygers Of Pan Tang, 45, MCA

㉘ **TOMORROW NIGHT**
Atomic Rooster, 12", Polydor

㉙ **LIGHT MY FIRE**
Doors, 'The Doors', Elektra

㉚ **HURRY ON SUNDOWN**
Hawkwind, 'The Best Of', United Artists.

Compiled from weekly requests 'Dolphin', Fife Road Kingston, and 'Jesters' Apple Market, Kingston, The Alan Goff Roadshow, 01-894 4348

ESCAPE TO VICTORY

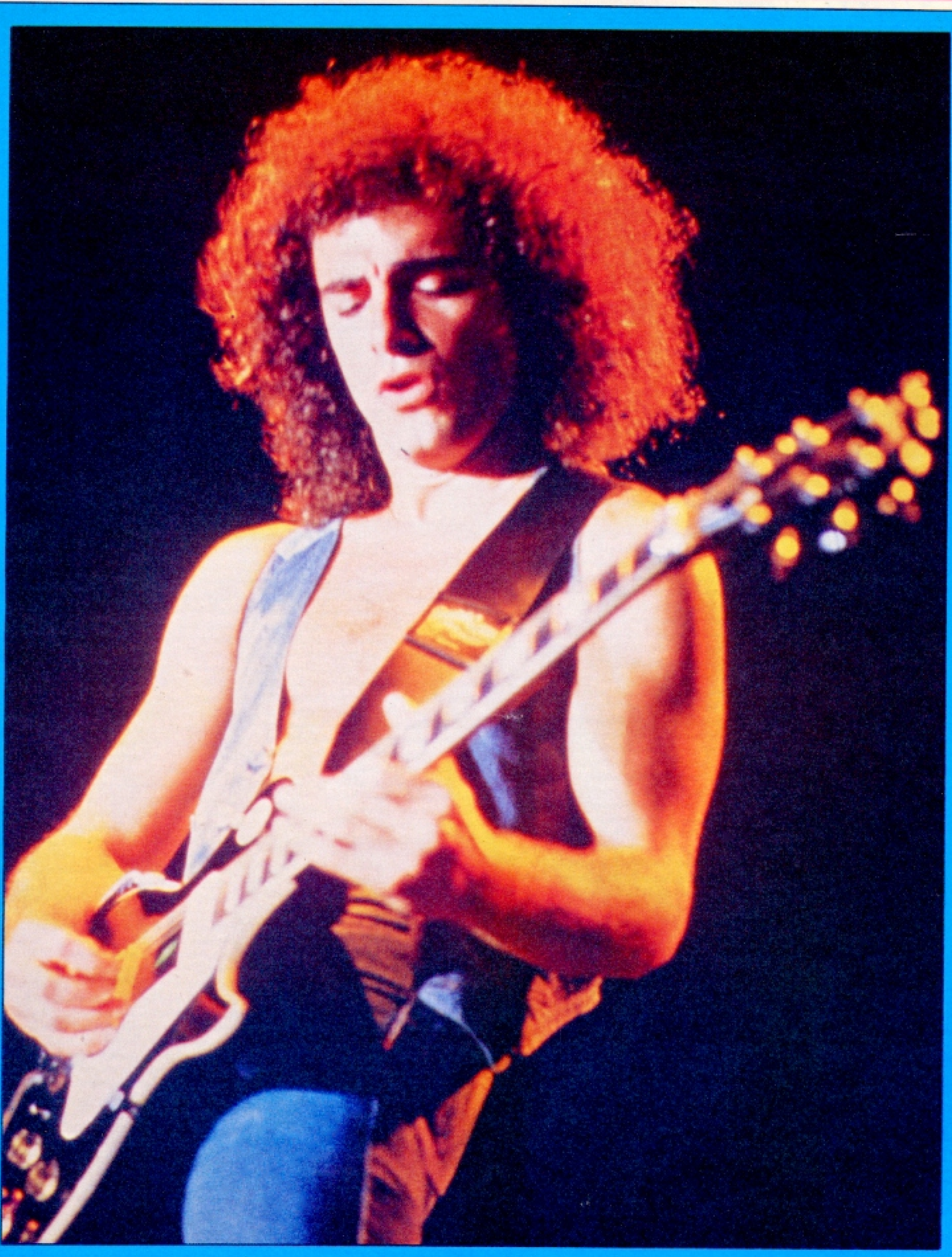
Steve Gett talks to Journey's Neal Schon

AT ONE of the massive sports arenas just outside New York City, roadies have been hard at work since eight in the morning preparing for tonight's concert. The show is sold out; hardly surprising since American megastars Journey are the main attraction. It's now four in the afternoon and the band have just arrived for their soundcheck. At this juncture the huge venue is completely void of spectators and it's an awesome spectacle to view row upon row of empty seats. The stage has been set up and looks mighty impressive, the only visible equipment is a drum kit, a few keyboards and a couple of bass cabinets. The rest of the gear is cleverly concealed below.

One by one Journey appear and 'limber-up' with a blues jam that features singer Steve Pe
on bass, guitarist Neal Sch
and drummer Steve Smith, f
lowed by keyboard pla
Jonathan 'Jay' Cain (previou
with The Babys) and bas
Ross Valory. The group r
through a few tunes while th
sound is being sorted out. An
cellent new song called 'Separ
Ways' is played and the lo
soundcheck is over. The o
pyrotechnic is tested, leaving
weak-hearted shaking th
trousers in panic, then a tranc
atmosphere fills the building .

At seven o'clock the calm
broken as thousands of Am
ican youngsters filter into
hall. Half an hour later,
houselights go off and open
act Greg Kihn is on stage ell

CONTINUED ON PAGE



JOURNEY

FROM PAGE 5

ing a healthy response from the audience. He leaves the stage to rapturous applause and cheering.

However, it's hard to explain the fervour of the fans as they eagerly anticipate the arrival of the headliners. When Journey finally appear, it's pure unadulterated mayhem. Indeed the first few bars are completely obliterated by the sound of screaming, shouting and whistling. And so, for the next hour and a half Journey delight their supporters with a performance that comprises material both old and new.

Vocalist Steve Perry may be the band's frontman, but the star of the show is guitarist Neal Schon. In a nutshell, he's a brilliant, versatile player, somewhat underrated in the world of 'guitar heroes'. Throughout the gig he produces some amazing lead breaks and one can't help feel his talents are a little restricted within the confines of Journey.

BUT then again, Journey are currently onto a very good thing — their albums sell by the million, and Schon obviously recognises that it's an excellent vehicle for him in terms of exposure. Some of the best received numbers at tonight's show hail from the band's most recent 'Escape' album; songs like 'Open Arms', 'Who's Crying Now?' and 'Don't Stop Believing' immediately spring to mind. Mind you, on the latter it's almost impossible to hear the first verse as the Yank audience are making such a racket! By 10.30 the concert is over and, with the departure of the fans, an air of silence reigns over the arena once again . . .

Earlier that afternoon I'd rendezvoused with Mr Schon outside the band's hotel in the heart of Manhattan. En route to the gig we shared a slick black limousine, during which time Neal talked openly about Journey as well as his own solo ventures. Knowing that the evening's show would take place in one of those vast indoor halls I asked whether the guitarist felt that a good deal of intimacy was lost playing such venues.

"For sure," he agreed. "The bigger the hall you go into, the worse people can hear you and the worse you can hear yourself. I don't mind playing the bigger places simply because I enjoy playing in front of more people, but I know what you're saying. I used to enjoy being real close to the people in a small club."

Clearly, it's now a case of supply and demand. If Journey were to tour the smaller halls they'd probably be on the road for an entire year in the States alone in order to let everyone who wants to see them come to a show. It's ironic, though, that in the wake of their mammoth success there recently appeared an article in the American journal *Rolling Stone* which concerned itself with the ever-increasing number of 'faceless bands' making it in America. Basically, the story stated that while acts like REO Speedwagon, Foreigner and Journey consistently top the charts, the names and faces of the members of these groups remain a mystery to many. Hence the term — 'the faceless bands'. How did Neal react to the feature?

"The only thing I use the *Rolling Stone* for is toilet paper when I run out! To my mind those guys are more faceless than the bands — like the chick who wrote the article, I've never heard of her. Who the f--k is she? I don't give a shit about what critics write anymore, I really don't. This is the first interview I've done in a long time because I'm not really interested in talking to anybody. I'm interested in talking through the records and on stage and that's about it."

FROM what Neal says, one can only presume that Journey have had a particularly hard time from the American press.

"Oh yeah, and it's getting worse. They don't enjoy somebody that's successful. They always go for the underdog. Like they'll go for the opening act and say we sucked. The only thing that matters to me is that everybody in the audience there knows different.

"I used to get really upset by what the critics said. And then I got over it and I said to myself 'there's nothing I can do about it if this asshole doesn't like me'. The only thing I can do is look at the audience and say to myself 'it's between them and me and the band'. The way I look at it is that if you don't have something good to write about somebody, then why even write? It seems like they're all in this business to shoot off their f--king mouths."

Point taken — the music press should provide a link between the bands and the fans. But at the same time the media should be able to give an indication as to what's good or bad on the scene, without slagging artistes to pieces. In the end it all comes down to record sales and concert attendances. If bands are making thousands of people happy with their music, there's not a lot more to be said. And Journey are satisfying multitudes. Their latest release, 'Escape', has occupied a high position in the Stateside charts for ages and is definitely their best-selling product to date. Did Schon envisage the incredible success it would have at the time of completion?

"I had a good notion that it would do well," he admits. "I think the strengths lie in the fact that the material is so diverse. There are a lot of different types of songs and there's something to satisfy just about anybody. We went from one extreme to another. While 'Dead Or Alive' is like a headbanging song, something like 'Open Arms' is a simple love tune.

NEAL SCHON: don't call him 'faceless'.

"Some people might think that 'Open Arms' is lame but I'm not hung up on this Heavy Metal thing. I enjoy playing hard rock-'n'roll but I also enjoy playing music that people appreciate — period. I'm trying to be accepted in a different bunch of areas and that's a difficult thing to go for. It's much easier to make it in one vein like AC/DC or someone like that. But I'd get bored shitless playing the same three chords over and over all night. Angus is a great guitar player and I like what they do but I couldn't do that. I need different types of music."

Which brings us to the work Neal has been doing outside the confines of Journey. Last year he released a solo LP with Jan Hammer entitled 'Untold Passion', and he's already recorded another with the keyboards and synthesiser wizard. Schon is a busy man.

"I must be crazy — a workaholic or something," he declares. "When everyone else in the band has time off it's taken up by other things, whereas I'm not really happy unless I'm playing music. I've been working on a lot of solo projects and the second album I've done with Jan will be coming out soon. And then after we've gone in the studio and cut another Journey record, I'm going back to do one by myself — it's going to be a guitar album."

WHEN Neal's first LP with Jan Hammer emerged I was a little surprised to see that the guitarist had embarked on a dual project rather than going for a straight solo effort.

"I guess it was an easier way for me to break into doing solo work," he assesses. "I always wanted to play with Jan having known him for a long time. But now I know that I need to play by myself."

How will the music vary from Journey material?

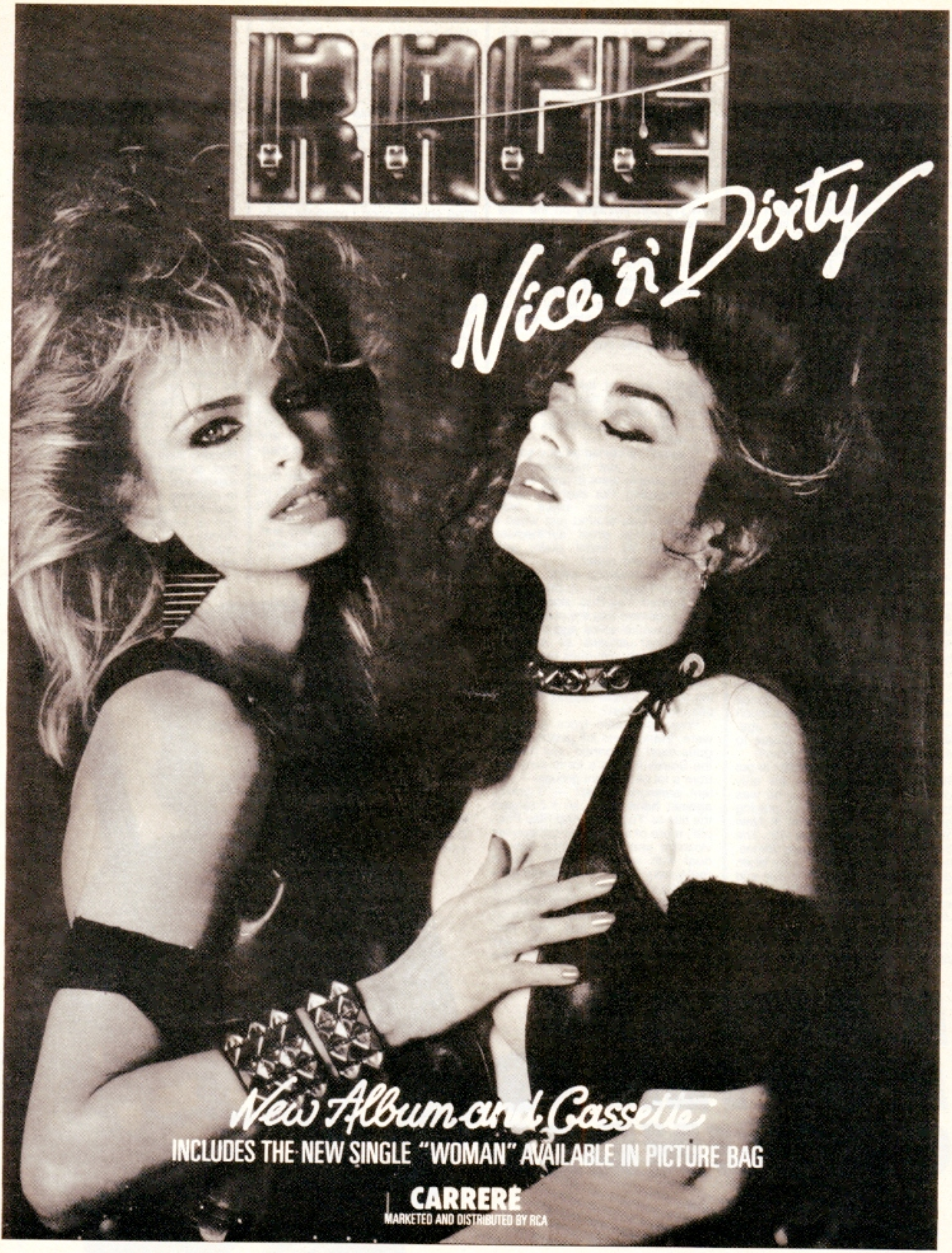
"It'll be totally different. I've got a whole concept of what I'm going to be doing. Part of it is going to be synthesiser guitars, symphonic — sort of orchestrated music using computers and things like that. And the other side is going to be hard rock'n'roll. I'm going to record with friends and right now I'm thinking of using Matthew, the drummer from Loverboy, and there's a bassist who works with Billy Squier called Kenny (Aaronson). He's a really good punky bassist. I'm looking for some aggression out of the rhythm section — it makes me play wonderfully!"

The end result should certainly be interesting. Meanwhile, Journey are currently touring in the States and in late July/early August go in to record their, as yet untitled, new album. Finally, I asked Neal whether he ever feels restricted playing within the confines of the band?

"Well, the thing is that Journey is all based around vocals. I don't feel restricted though — I still enjoy what I'm doing. It's not like a guitar extravaganza OK, but I'd get bored with that too, just hearing guitar, guitar, guitar . . . it's only valid if you really have something to say."

Neal Schon has one hell of a lot to say.

JOURNEY COMPETITION PAGE 41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KAPTAIN KOPTER IS GROUNDED

John Tobler talks to Randy California

KAPTAIN KOPTER, in case you're in any doubt, is the alter ego of Randy California, guitar hero of Spirit and probably a lot more besides. What's interesting about the man is that he appears to be the only, or at least one of the few, links between those wonderful hippy-dippy druggy days of the sixties, and today's bombed-out headbangers who prefer to turn up the volume because it helps to banish the thought of war, the call up, rationing — disturbing really isn't it?

Randy first achieved fame in Los Angeles quintet Spirit, a jazz flavoured rock band who never allowed artiness to interfere with the guts in their music. The band made four LPs at the end of the sixties before Randy left along with Jay Ferguson and Mark Andes, the latter pair going on to form Jo Jo Gunne, while Randy, drummer Ed Cassidy and a new bass player assembled the legendary 'Potatoland' LP. Previewed on the Whistle Test, it was never released in its original form though the number of bootleg cassettes taken from test pressings reach into the hundreds.

Randy and various reformed versions of Spirit trundled through the 1970s with little or no commercial impact in this country. But three or four years ago the group toured Europe to great acclaim, a t.f.much set at the Reading Festival, at which point a live LP was released on Illegal Records, a part of the Miles Copeland Empire. Then things went a bit quiet, until last year the very wonderful Rhino label finally convinced Randy to revive the 'Potatoland' project. It came out about a year ago on Rhino in the States and on Beggar's Banquet here, prompting Randy to play a ridiculously good gig at The Venue, London, where the superannuated sixties casualties in the audience enjoyed the spectacle just as much as the HM freaks half their age. What other band could appeal to such severely polarised tastes?

The long intro is an attempt to put Randy into perspective — the only other thing to note is that he was taught a good deal about playing guitar by a friend he met in New York when he was only 15. The friend was known as Jimmy James, but he achieved greater fame when discovered by Chas Chandler and brought over here to England to record. That was when he was called Jimi Hendrix . . .

Randy has recently released a new LP, only this time it's not a Spirit LP, but a solo album. When he brought the tapes over to Beggar's Banquet I was able to trap him in a hotel in Kings Cross and chat a little. The results follow . . .

'Euro-American, as the album's titled, isn't actually Randy's first solo effort, though it's been some time (nine years) since 'Kaptain Kopter And The (Fabulous) Twirly Birds' appeared on the scene. The fact that 'E-A' isn't a Spirit record, however, doesn't necessarily mean that the group is no more.

"I think Spirit still exists but right now I'm concentrating on the new material I'm writing. It's a heavier kind of sound for which I need my own band rather than Spirit. The main difference is that Spirit is more of a jazz/bluesy type institution, whereas Randy California is more of a hard rock, Heavy Metal type of thing. There are tastes of what I mean on the 'Kaptain Kopter' LP, but nothing like this — this is killer rock!"

ONE point of interest for old Spirit fans is that each of the other four original members of the band play on various tracks on the new record.

"It wasn't designed as any sort of reunion — it just happened that various people were in town when I was recording. For example, John Locke, who now plays with Nazareth, was around just when I needed some great synthesiser parts and he came down and helped me one night."

The controversial track on the album is 'Hand Gun'. At one point it was named 'Toy Gun' since Randy was concerned that the present title might provoke some aggro among the honest citizens of America, most of whom own guns purportedly for self-protection, though this seems more like an excuse for tooling up than a valid reason. Why the title change then?

"Well, the main lyrics originally were *"Hand guns kill people, hand guns must be banned"*, but back in the States there's a lot of pressure from a lot of different groups — violent pressure, in fact — if you're against hand guns, so I changed the title to 'Toy Guns And Play People', more of a universal call against violence and kids learning how to deal with weapons when they're real young. Then, when Martin Mills at Beggar's heard it, he wanted me to change it back to 'Hand Gun' because that was the way we did it on the 'Whistle Test' last year. But, anyway, I think the European view of guns is very different from the American view — it's definitely more realistic and they have laws against guns here, whereas in the United States any kid can walk into a pawn shop and buy a hand gun just by registering himself."

All the songs on the album bar one are California compositions. Some on the 'Euro' side are five years old but the American' stuff is all the product of the last few months.

"I've got a huge library of tapes, I listen to them and if I think something sounds good I consider using it. But the next album will be all very recent stuff done with my new band, which is Jethro Fox from Louisiana on drums, Mike Bunnell on bass, who did some arranging on 'Potatoland', and a guy named T-Bone on keyboards from a group called the Malibooz. We'll be touring Europe in June, and while we're going to lay down the tracks for the new album in Hamburg."

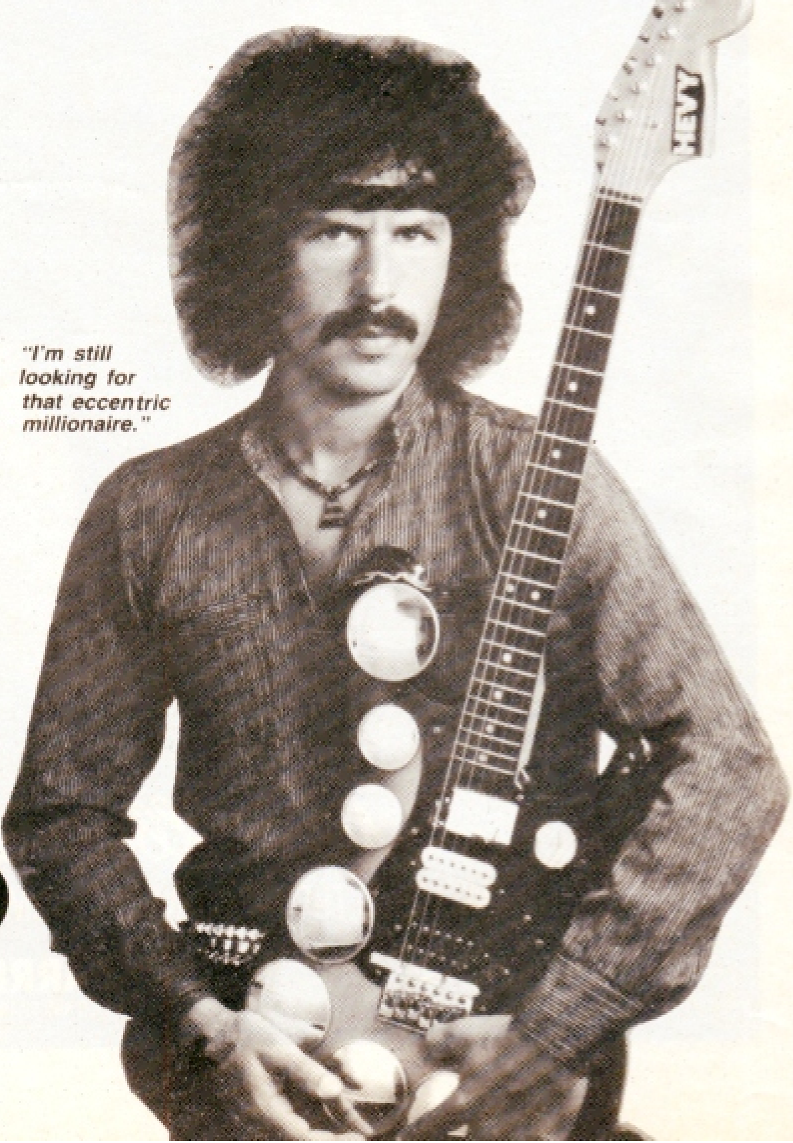
The final number on the current LP is a berserk version of 'Wild "Thing', a song that Randy released before on the 'Live' LP — "I don't care much for that record" — and one that he learned from Jimi Hendrix.

"Jimi taught me how to play that and 'Hey Joe' when I was a kid, so it's like I grew up with that song. It's something I like to go back to because Jimi played it with great feeling. That's part of the reason why I also cover Bob Dylan songs — they're really great and the lyrics are still pertinent now. Jimi really loved Bob Dylan."

ANYONE who purchased 'Potatoland' may recall that at the end of that record there's a promise that the next Spirit LP will be 'The Revenge Of The French Fries'. Although 'French' is certainly 'Euro', 'Euro-American obviously isn't 'Revenge'

"I ran out of moolah. I was a bit disappointed that 'Potatoland' didn't sell as well as I thought it would, and it didn't provide enough income to record another album like that. It was very expensive, and we just couldn't afford to do another one. It involves getting a travel agent, booking flights to Potatoland, bringing the sound equipment down there and working on the Koptermobile, which needs an engine overhaul. Maybe I'm still looking for that eccentric millionaire . . ."

You can be sure that Randy's tongue will have been surgically removed from his cheek by the time he and his band return to these shores. Check out the album and catch him at the Glastonbury Festival on June 18 (if you read this in time). The spirit and dexterity of Jimi Hendrix lives on in Randy California and, as few of us got the chance to experience Hendrix at his best, this is certainly the nearest thing we'll see. Not that such a recommendation is intended as dismissive of Randy — far from it, as he has to be one of the top five hard rock guitar players in the world today.



"I'm still looking for that eccentric millionaire."

GOD'S GIFT

Even if Y&T think so themselves

"We're not really into effects like flash bombs. We just want to blow up our equipment by playing it to death!" — Leonard Haze, drummer with Y&T.

"We know it's not our fault that we haven't made it yet, cos we're such a great band! We've just had bad luck." — Joey Alves, guitarist with Y&T.

"Six months ago we were worried. We thought we'd never be able to top 'Earthshaker' for songs, but we've kept coming up with great tunes." — Joey Alves, guitarist with Y&T.

"The future? We're gonna be huge stars!" — A tongue-in-cheek Dave Meniketti, lead guitarist and vocalist with Y&T.

HEARD ALL this before from the lips of countless American rockers? Me too, but while the likes of Ted Nugent and Dave Lee Roth can no doubt match the above quotes with ease, their vinyl product has, as often as not, failed to live up to the immensely entertaining foretalk.

Y&T are different. They'll give you great quotes, but they could quite confidently let the music do the talking. 'Earthshaker' was easily the best out-and-out-Metal album of 1981, an unbelievable improvement on the San Francisco based quartet's first two offerings, 'Yesterday & Today' and 'Struck Down', both of them patchy and badly produced. Y&T it seems have come of age. Joey Alves agrees:

"When we finally signed with A&M to do 'Earthshaker' it was the beginning of a new era, almost as if we were two different bands. 'Yesterday & Today' was our first studio work and we didn't really know what we were doing, while the second LP was a case of a producer wanting to further his own career rather than produce a great album. We've finally started working with people who believe in us and the change of name from Yesterday & Today to Y&T kinda signifies the new era."

Fair enough, but why a three year delay(!) between 'Struck Down' and 'Earthshaker'?

"We had to straighten everything out — find ourselves a label, break with management and at the same time keep our music together, which took all of three years to do properly. We put our heads together and asked the question: 'Are we willing to do things properly?', to which the answer was yes. So we decided to go for a major label and settle for nothing less, which is real hard but we did it. You can't afford to make too many mistakes in this business if you want to stay in it."

Especially if you're playing Y&T style music in AOR dominated America, right?

"Right," concurs Leonard. "The majority of American sounding bands get signed to major labels, which left us out in the cold. Yet we continued to sell out night clubs and pretty soon, the powers that be had to admit: 'Whether we like it or not, the kids love these guys'."

Joey takes up the story.

"We were like a balloon that was bursting. Guys started stepping in saying: 'I don't care about the conventions. If these guys can sell out in LA or San Francisco and their audiences are growing *despite* the fact that they play there *every* week, then they can do it anywhere in the world. You can't sell out every month in California and not have something.'

"Lots of small bands in the States imitate the more succesful groups but Y&T's strength is that we have our own style. We're four individuals with different musical tastes and no ego trips. Each one of us incorporates his own personality into the music and it comes out Y&T."

Why a visit to Britain just now then, Leonard, when there's enough new ground to be broken in the States to keep Y&T busy from now until eternity?

"We've sold one or two records here firstly, and secondly the equipment and recording techniques here are better suited to our music. Plus, we've always lacked that important fifth member — the producer who knows what we want. We've now found him in Max Norman (responsible for producing Ozzy's last album) and he wanted to work at Ridge Farm, so here we are."

There must be a huge number of British fans more than a mite pleased at Y&T's arrival. Judging from letters received and word of mouth, they're probably the biggest cult US Metal band in the UK, and with justification. 'Earthshaker' was a classic (true classic) album, so what do the Y&Ters think of British Metal and Metal in general?

"We don't listen to much British Heavy Metal," says Leonard. "We saw Saxon and enjoyed them but it's kinda like once you've heard three songs you've heard the album."

Joey: "I don't knock the term Heavy Metal at all, cos it was Heavy Metal fans who stuck with us through the bad times. Anyway, I think we *are* a Heavy Metal band, even if Leonard doesn't. Y'see, everyone in the group has a different idea of what we're about. We just write great songs."

Amazingly, Joey, Leonard, Dave Meniketti and bassist Phil Kennemore have been working together as Yesterday & Today since 1974, ample time for these four longhairs to grow heartily sick of the sight of each other, especially when one thinks of the pressure the band has been under. But no. They're still laughing and joking, still 110 per cent convinced that they're God's gift to music. How have they managed to stay together? "Because we hate each other!" comes the chorus.

Joey: "Eddie Van Halen once said to me 'Don't let anything stop you. You're too good. If you let that happen, I'll come lookin' for you and I'll kick your ass, cos I've been around the world and there ain't enough good rock bands like you guys. So you'd better not quit!' You'd better believe we're gonna take his advice!"

I sure believe it, but less of the past. Let's look to what must be a spectacularly successful future for this brilliant band. The new album is due in Britain in September and Dave and Joey are more than happy to whet our appetites with a sneak preview of what's on the way.

'Black Tiger': *Heavy Metal tune with a jungleish intro. It's been in the set for a while and it's a great song.*

'Open Fire': *Fast rocker in the vein of 'Hurricane'.*

'Bar-room Boogie': *Hi-tech boogie Metal tune — definitely unlike anyone else's boogie tunes.*

'My Way Or The Highway': *Slow rocker in a kinda AC/DC, Stonesy groove with real chunky guitar.*

'For Ever': *A sorta guitar hero song for Dave. Starts very melodically but gets really heavy in the style of 'Earthshaker' or 'Rescue Me'.*

'Winds Of Change': *The one ballad — a six minute tune containing acoustic guitars and a mindbending solo.*

'Hell Or High Water': *Has to be heard to be believed!*

That just about sums up Y&T!

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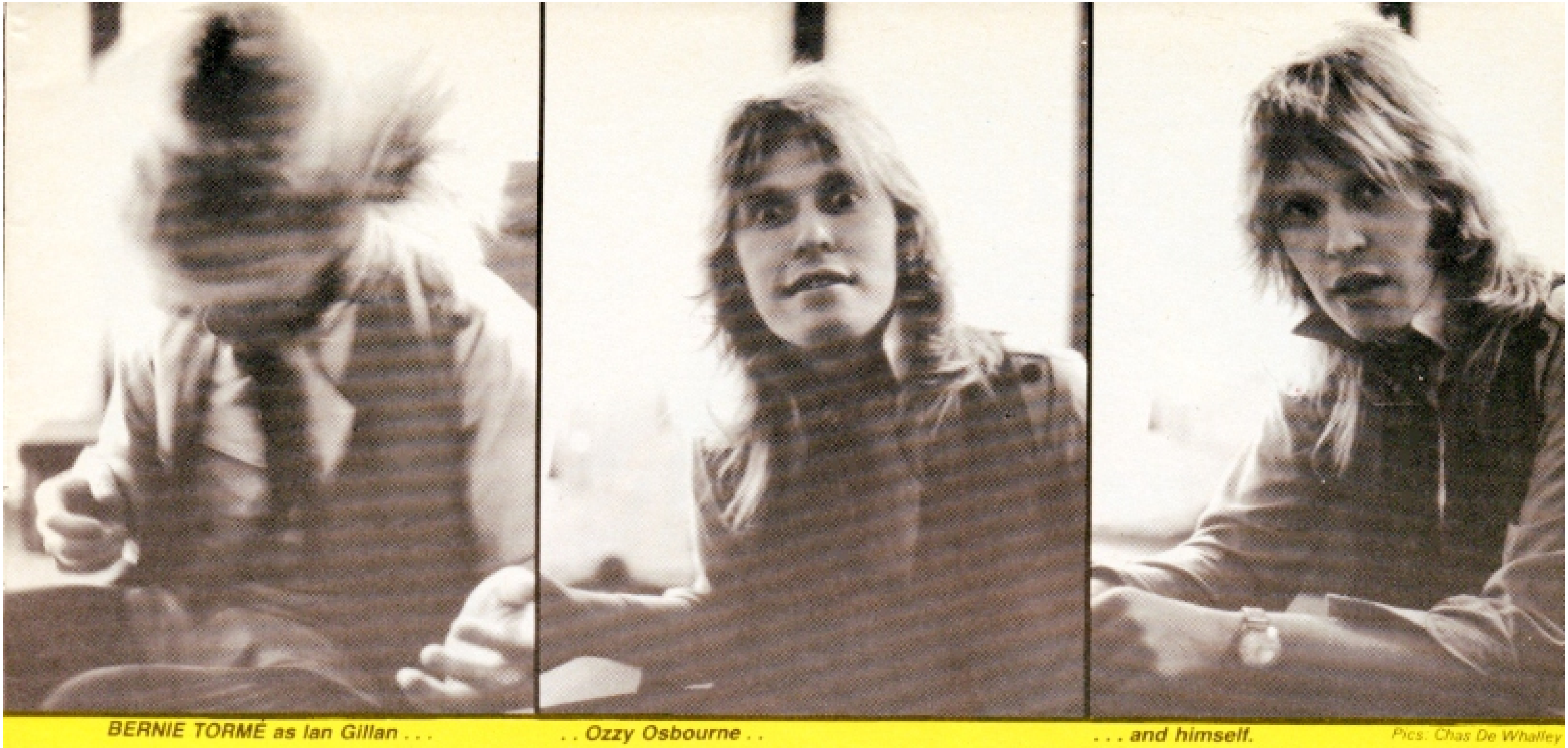


BERNIE TORMÉ as Ian Gillan . . . . . Ozzy Osbourne . . . . . and himself. Pics: Chas De Whalley

ELECTRIC GYPSY

Ex-Gillan, ex-Blizzard of Ozz and now fronting his own band, Bernie Tormé tells of the escapades

"THE TROUBLE with American audiences is that they take everything too seriously and they don't see through to the humour of things. We were playing in Boston one night and this guy turned up with a dead cat tied round his waist. Apparently he'd killed it outside before he came into the hall and was down the front banging his head and giving the peace signs with the rest of them. It was like something from the Outer Limits."

Once Bernie Tormé warms to a theme the stutter that plagues his conversation vanishes as if by magic and an almost leprechaun-like glitter comes to his bright Dublin eye. But once he starts talking about his time with Ozzy Osbourne out there in the wilds of the US of A his natural sense of humour adopts a more hysterical tone, almost as if he's trying to stop terror from clouding his mind. The strange circus that is the Ozzy Osbourne band on tour represents a side of Metal mania dangerously close to nightmare and the Hammer House of Horror. Not to young Bernie's taste.

"Somewhere along the line Ozzy's lost control of his press image, and I think you'd find he'd agree with that. Sure it's great for business, he's packing them in everywhere in the States by basically being himself and not trying to be Styx or someone, but the press stories about him are just untrue! I was only in the band for a few weeks but in that time we had the Animal Protection League threaten to cancel a whole string of dates.

"The bat was silly enough and it was a real mistake, but after that they were claiming that Ozzy was going to go on stage with 200 puppies, throw them all to the audience and then refuse to play on until they all came back with their throats cut! And when you talk to the kids before the gigs you find they actually believe it. They ask 'What's Ozzy going to sacrifice tonight? Is it true he's going to blow up a sheep with dynamite up its ass?' Whaat!! I mean, Ozzy *is* the ultimate Rock-'n'Roll Animal. He told me himself. But he isn't *that* ultimate. It was all a bit too wierd for me."

For those who forget these things, Bernie Tormé, late of Gillan, was called in to restoke the Osbourne outfit following the death of guitarist Randy Rhoads in a flying accident. Randy was killed on the Friday and the following Monday morning Bernie's telephone rang. The message was to drop everything, name his price and fly out to the States. In a hectic flurry of activity Bernie rescheduled the rest of his life and was at his new post by the Thursday. He didn't stay long but it wasn't just because of an aversion to dead cats.

"Originally they said they just wanted me for six weeks, until they found a full time replacement. I was just starting rehearsals with Mark Laff and Derwood who used to be in Generation X. I had a tour all lined up and an album all set for release, so although I was able to put everything back by a couple of months the last thing I wanted to do was ditch the whole project. As it was Mark and Derwood went back to what they'd been doing before when I told them I'd accepted Ozzy's offer, but then we'd only been rehearsing for about a day so not too much damage was done. When I did get out to the States though David Arden, Ozzy's manager, said 'You'll be staying to the end of July, won't you?'. Then it was '. . . till the end of September' and suddenly I could see my own personal career vanishing in the distance.

"Plus the atmosphere was well . . . everybody was incredibly upset about Randy, obviously, and I was staying in hotel rooms that had been booked in his name which was very strange. Sometimes I wasn't sure if Ozzy remembered I wasn't Randy, especially on stage. He had this little trick he used to do with Randy that nobody told me about. I'd be halfway through a solo and well into my Jeff Beck Number Two Guitar Hero pose, and suddenly Ozzy would start dragging me around the stage by my hair! I'd be screaming in pain and trying to play at the same time, but he'd carry on regardless. I don't know how Randy handled that one. I couldn't."

And so, for the second time in little over a year Bernie Tormé turned, looked a superstar in the eye and said — forget it. He packed his guitar case and headed back home for the comforts of his own band and a solo career.

"It's okay being a sideman but it gets very stifling after a while, and a bit demoralising too. Like in Gillan I knew everything was going stale and that I'd have to leave almost a year before I did. Sure, we went to places like Yugoslavia, Hong Kong and Korea, but that was basically because Ian likes to see the world. Which is fine for him being an ex-Deep Purple star and so on, but it's not so good if you're just the lead guitarist and you think that in five years time you're going to be playing Bratislavia and Sarajevo and still be skint!'

And so Bernie Tormé is off on his own again. or rather he's off with his new band the Electric Gypsies featuring former Bethnal bass player Everton Williams and drummer Barry Graham. They've an extensive club tour booked for the end of June and a new album 'Turn Out The Lights' due out on Kamaflage Records.

"The Electric Gypsies aren't actually on the album because it was recorded in March 1981 just after I finished doing the 'Future Shock' LP with Ian. Nigel Glockner of Saxon played the drums and an old friend of mine Hugh Spalding, who's now with Toyah, played the bass. Colin Towns helped out a bit too. At the time of course I was disillusioned with the kind of music I was playing with Gillan so I tried to pay homage to my roots on my own album. There's some old psychedelic rock like the Creation's 'Painter Man' and the Velvet Underground's 'Chelsea Girls'.

"Lyrically 'Turn Out The Lights' is quite autobiographical, I suppose. That doesn't mean all the songs are about Ian Gillan but they are about the state of mind I was in when I recorded them so perhaps somebody could read in a link with Ian. But then after I heard 'Double Trouble' I thought that a couple of tracks could apply to me. So who knows?"

Who knows anything except that Bernie Tormé still has difficulty getting up in the morning and still speaks with a soft Irish accent and a stutter. He's now also turned down two of the most coveted gigs in heavy rock in order to concentrate on his own career. Let's hope he's made the right decision.

CHAS DE WHALLEY

Bernie Tormé competition pg41

BERNIE
TORMÉ

RICK NIELSEN

(Cheap Trick)

SPOT THE LOONY

Steve Gett talks to Cheap Trick's Rick Nielsen

WHEN HE'S not on the road with Cheap Trick, zany guitarist Rick Neilsen lives in Rockford, Illinois, deep in the mid-west of America. He was raised in the town — his pa still runs the local music store — and nowadays he's glad to return there to get away from the pressures of rock'n'roll mayhem.

"Going on tour is kinda like being in Disneyland," he maintains, "and you need a place to get off the roller-coaster! I still like living in Rockford, it's nice and I have a lot of good friends there. John (Brandt, the Tricks' new bassist) lives in the same buildings as Bun E. not far away from me, and Robin's got a place a couple of miles away. In fact, sometimes we all get together and rehearse at my house."

Rick's domicile stretches over quite a large estate and a couple of years ago I had the privilege of visiting the place. At the time, Nielsen was still renovating the house, which he'd recently acquired, but before long I learnt that all the work had been completed. Subsequently though, disturbing reports surfaced stating that it had actually burnt down!

"Yeah, there was a fire and a third of the house went down — fortunately there were no burnt fingers. It all happened around the time we were recording the 'All Shook Up' album. It seems that there was a short in the electrical wiring, which then caught the insulation and everything went wild! But at least there was no hole in the roof and I didn't lose any guitars."

The Cheap Trick guitarist is something of an axe fanatic. His present collection numbers a staggering 110 instruments, many of which are either vintage or customised. Witnessing the band on stage is almost like watching a mobile guitar museum! In fact, at times Nielsen can be seen playing anything up to eight axes simultaneously. One of the most recent additions to his collection is one that incorporates five necks . . .

It was way back in 1963 that the man first started strumming and during the 'Sixties and early 'Seventies he played in a number of outfits before Cheap Trick was established. Initially the line-up comprised Nielsen, Carlos, Zander and bassist Tom Petersson. They released three studio albums and then the infamous 'Live At Budokan' which really consolidated their success. While the latter made strong chart impact around the world there was a protracted gap before the 'Dream Police' LP surfaced towards the end of '79. In that year the Tricks came over to England and went down well at the Reading Festival.

However, it was more than a year before they returned to these shores. During that period the band toured the States and also went to Monserrat to record with legendary Beatles' producer George Martin. When the 'All Shook Up' album came out they played a one-off gig at London's Hammersmith Odeon, but sadly they've yet to return and one wonders when they anticipate coming back.

"When do you want us?" asks Rick. "To be quite honest, we've never really broken England. Why? I don't really know. I guess there are a lot of good bands and so there's a fair deal of competition. I'd gladly play there and we've always had a good time when we've come over, but it is very expensive to tour and what can you do if you're not that popular?"

When Cheap Trick played that last concert at Hammersmith it was with bassist Pete Comita, who had joined as a replacement for Petersson. Basically, it seems that Tom had left the band in order to concentrate on solo work and in fact has recently played a few gigs with an outfit featuring Carmine Appice and Rick Derringer. Comita seemed to take over the role pretty well; not only was he a good player, but also didn't look too dissimilar to his predecessor.

With the release of the brand new 'One On One' LP, however, it was announced that Comita was no longer in the group. So what happened?

"Well Pete was really a guitar player as opposed to a bassist," explains Rick. "He was writing songs and I think he wanted to do his own thing. There was no bad feeling between us — it was just one of those things."

And so John Brandt was enlisted. Aside from doing some session work with Terry Reid, John had also spent time recording with ex-UFO and MSG keyboard player Paul Raymond. He's a good bassist and one certainly can't fault his playing on the latest LP. To these ears, the record is Cheap Trick's finest studio effort to date and boasts excellent production courtesy of Roy Thomas Baker.

Rick: "We started recording it in December '81 and then had a break for Christmas. This time we found ourselves writing a lot more material in the studios rather than going in with totally rehearsed tunes. In fact, we only ended up using four of the 12 songs we went in with. It seemed to work really well for us."

Why did you decide to use Roy Thomas Baker?

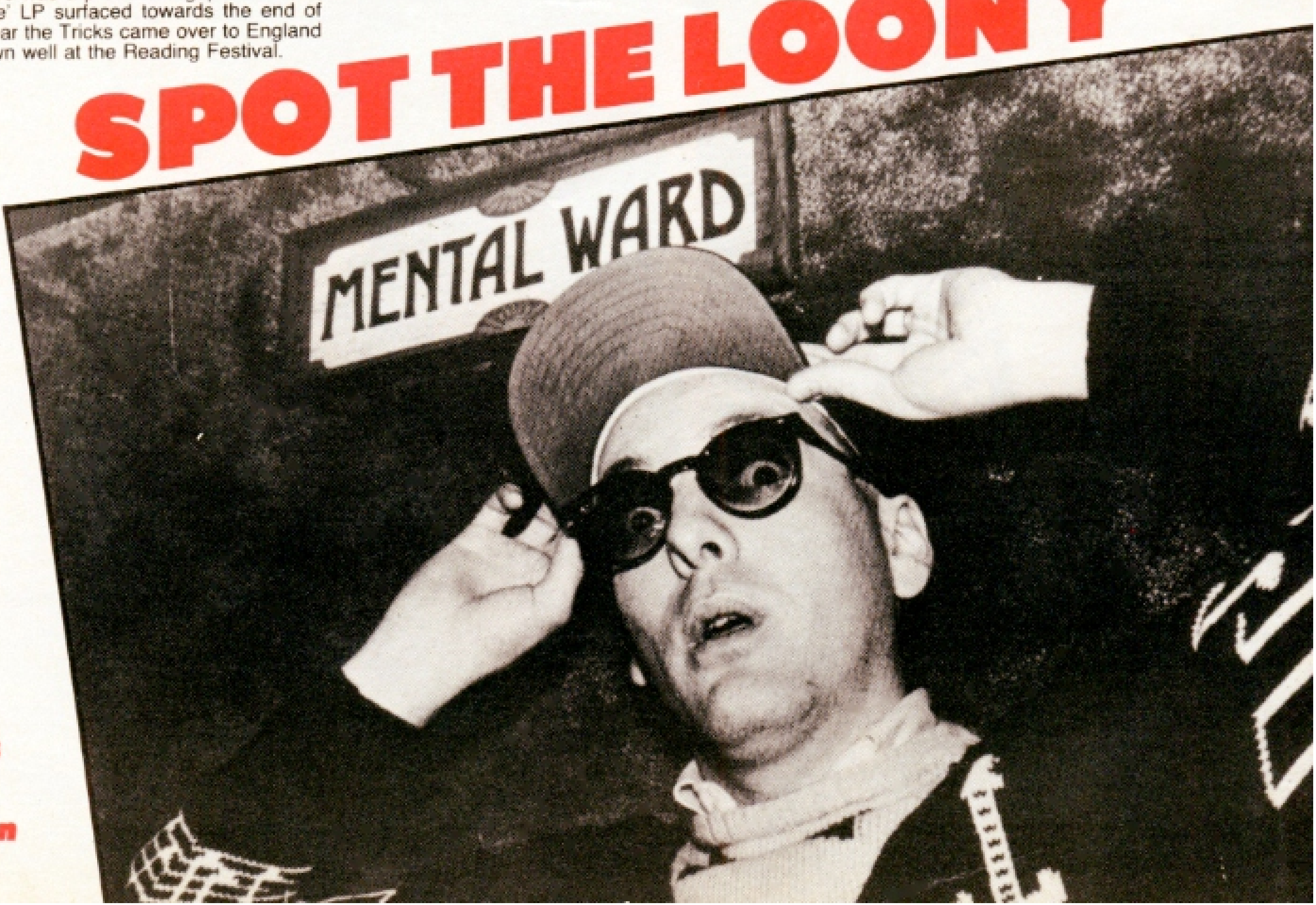
"Well, last summer we did a couple of songs with him for the 'Heavy Metal' movie soundtrack. Also, the guys in Queen and The Cars had worked with him and we know them pretty well, so it seemed a good idea. The good thing about it all is that he's a lunatic and of course we're all lunatics!"

A self-confessed 'loon' Rick Neilsen may be, but he's also an extremely proficient songwriter and possesses the ability to come up with some highly contagious tunes. From the past, numbers like 'Surrender' and 'I Want You To Want Me' come to mind and there are some equally catchy cuts on the newie. Mind you, there are some odd moments, too, most notably 'I Want Be Man' (No, I've not left any words out!)

"That is pretty much an oddball cut," confesses Rick. "It's all about a robot who wants to be a man! It's a bit disjointed and at the end it gets *really* disjointed. But at the same time I think there's straight pop songs and a lot of melody on the album."

Cheap Trick will doubtless be playing a selection from 'One On One' during their summer tour of the States. 'The road' has always proved a happy hunting ground for them and they rarely seem to have a dull moment. Quite often they encourage fellow musicians to jam at the end of their shows and the likes of Dave Edmunds, Bad Company's Mick Ralphs and the late Alex Harvey have appeared with them. They also have a close rapport with UFO.

Rick: "Funnily enough, I saw Pete Way quite recently. Robin and I were in Philadelphia and after we'd checked into the hotel around midnight who should we bump into but Pete! We've always had a good time with UFO and generally with most of the groups we've played with. In fact, there are very few that we've had a bad time with. The only one I can remember was Be-Bop Deluxe, a few years ago. It was terrible — the road crew pulled the plug and the lights on us! The thing is that if you're friendly to each other then it all makes for a good show."



KONTACT

OUR REGULAR Kontact spot aims to help answer many of those questions about your favourite bands, fan club details, equipment queries or merchandising problems, etc. If you've got a question, write to us at: Kontact, Kerrang! 40 Long Acre, London WC2. But we're sorry that no personal correspondence may be entered into.

HELP PLEASE! Are there any binders available for Kerrang! so they don't get damaged. There must be quite a few people who like to collect them. **Mrs R. Daly, Barking, Essex.**

● Kerrang! hopes to be supplying binders shortly. Keep a look out for how to order them in future issues.

● Following much confusion, we are now pleased to confirm that the Rush Fan Club is definitely operating from: The Rush Backstage Club, 5030 Paradise Road, C-118 Las Vegas, Nevada 89119, USA. The price of membership is $5.00 dollars + $2.50 dollars p&p. This pays for a tour book, logo patch, poster and various other Rush items. Send a SAE for a membership form.

WHILE READING your review of Joan Jett's import LP, you mentioned Lita Fords import LP. The problem is I can't get Lita's LP anywhere. Could you give me the record label and number? **Steve Gladstone, Dagenham, Essex.**

● The LP in question is not a solo album from Lita Ford but one she recorded with her band 'The Stepmothers'. It's called 'You Were Never My Age' on Posh Boy Records and the catalogue number is PBS 124. The Stepmothers will also be releasing a single soon on the Posh Boy Label with a track by US Heavy Metal band 'Overkill' on the flip.

I'M TRYING to find out where I can get Alice Cooper merchandise. I did go to see him but the merchandise was sold out. **Darren Holds, West Midlands.**

● Alice Cooper merchandising was dealt with by Arena Merchandising on the recent tour. If you write to them they may still have T-shirts, badges etc left over. The address is: Arena Merchandising, 42 Molyneux Street, London W1. (Don't forget to enclose a SAE.)

I'M A struggling artist and would like to get into artwork for Heavy Metal groups, ie designing logos, T-shirts etc. There must be a struggling group somewhere who'd like their artwork done, I'd be happy to offer my services free to start with, providing I like the music. For the past five years I've been earning my living selling paintings privately and through galleries. I don't want to work within a graphic design company so I thought I'd find a group to work with. Please help me. **Ozzie, Fairlawn, Little Cranmore Lane, West Horsley, Surrey.**

● Anyone interested, then why not drop Ozzie a line.

KERRANG! HAS many readers in Europe so we are hoping to include fan club addresses for those Heavy Metal fans who live abroad. Here's the first:
HOLLAND
Girlschool Fanclub
Graaf W. de Oudelaan 231
1412 At Naarden.

PLEASE COULD you list all the Kiss albums available, and give any other information on Kiss. **J. Osborn, Hitchin, Herts.**

Kiss, as you know, are the best but where I live it's impossible to get any merchandise. Could you tell me where I can obtain Kiss merchandise and information. **Kev Fudge, Newport, Gwent.**

● The Kiss Army have many branches all over Europe and are always willing to give information on Kiss to the fans. They produce newsletters and quarterly mags and can also help with enquiries about merchandising. The fan club secretary of the English branch is Michael McNamee and he's willing to sort out any problems that members may have with the fan club and will help with any questions fans may have about Kiss. Here's a full Kiss discography.

ALBUMS
KISS (Casablanca)
HOTTER THAN HELL (Cas)
DRESSED TO KILL (Cas)
ALIVE! (Cas)
DESTROYER (Cas)
ROCK AND ROLL OVER (Cas)
LOVE GUN (Cas)
KISS ALIVE II (Cas)
DOUBLE PLATINUM (Cas)
DYNASTY (Cas)
KISS UNMASKED (Mercury)
THE ELDER (Cas)
SOLO ALBUMS:
ACE FREHLEY (Casablanca)
PAUL STANLEY (Cas)
GENE SIMMONS (Cas)
PETER CRISS (Cas)
PETER CRISS, OUT OF CONTROL (Cas)

SINGLES
(Up to 1980 all singles appeared on the Casablanca label).

1976: 'Hard Luck Woman'/'Calling Dr Love', 'Shout It Out Loud'/'Sweet Pain', 'God Of Thunder'/'Flaming Youth'.

1977: 'Rocket Ride'/'Love Gun' (also on 12" with live versions of Detroit Rock City and Love Gun). 'Then She Kissed Me'/'Holligan' and 'Flaming Youth' (also on 12").

1978: Gene Simmons: 'Radioactive'/'When You Wish Upon A Star'. Ace Frehley: 'New York Groove'/'Snowblind'. Peter Criss: 'You Matter To Me'/'Hooked On Rock 'N' Roll'. Paul Stanley: 'Hold Me, Touch Me'/'Goodbye'.
1979: 'I Was Made For Lovin' You'/'Hard Times' (also on 12"). '2000 Man'/'I Was Made For Lovin' You' and 'Sure Know Something'.. 'Sure Know Something'/'Dirty Livin''.
1980: 'Talk To Me'/'She's So European'. 'What Makes The World Go Round'/'Naked City'.
1981: 'A World Without Heroes'/'Mr Blackwell'.

For information on fan clubs write to:
ENGLAND
Michael McNamee
Kiss Army Headquarters
PO Box 430
London SW 10
SCANDINAVIA
Box 427
124 04 Bandhagen
Sweden.
GERMANY
Postfach 550205
2000 Hamburg 55
Deutschland.

KISS: discography

ACCEPT: what are thy up to?

WHAT ARE those Deutsch hard-rockers Accept up to at the moment? I saw them on the Priest tour in late 1981. Any plans for a future British tour or an album release? **I. T. Bury.**

● Accept were formed in 1977 in Hanover, West Germany, and since then have released three albums, 'Accept' (Brain 006.188), 'I'm A Rebel' (Logo 1025) and 'Breaker' (Brain 0060.390). A new album 'Restless & Wild' will be out shortly in Germany although it's still not certain whether it will be available in Britain. The line-up on this album includes a new guitarist but the other members (Udo Dirkschneider — vocals, Peter Baltes — bass, Wolf Hoffman — lead guitar and Stefan Kaufmann — drums) remain the same. Accept will be undertaking a tour in Germany but there are no plans for a British tour yet.

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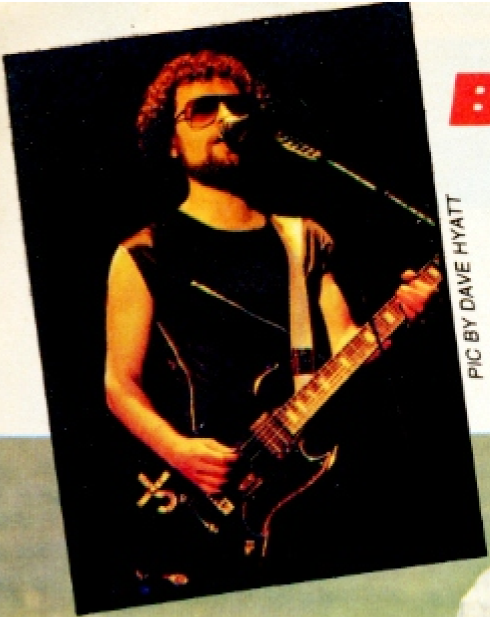
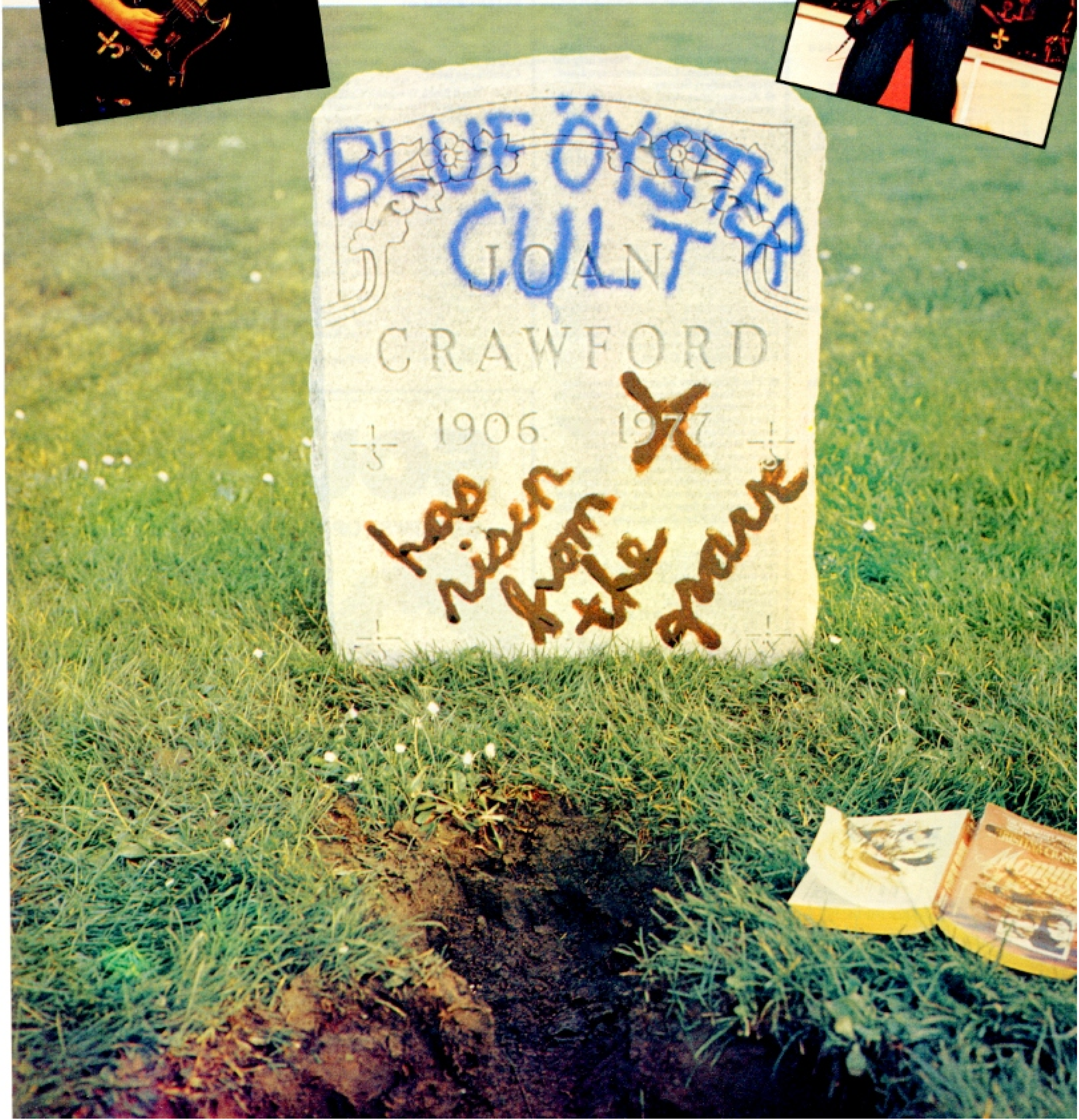


PIC BY DAVE HYATT

BLUE OYSTER CULT

The wonderfully subtle composition (below), the work of renowned prankster Hugh Brown, is a proposed single cover from the Cult, rejected by their label CBS on grounds of taste (or lack of it). Hugh, who hails from San Francisco, built an exact copy of the Crawford gravestone then added the delicate final touches with aerosol can and shovel. The attention to detail really is quite spectacular. Look closely and you can see the BOC logo engraved on the face! CBS (UK) deny all knowledge of these goings-on and Hugh has now moved on to work with The Stranglers. Should be an interesting alliance.

PIC BY DENIS O'REGAN



I'M A ROCKER

Riot's new singer Rhett Forrester outlines his credentials to Dante Bonutto

PIC BY ROSS HALFIN

A LOT of people who go to the clubs don't wanna see a flash f--kin' rock'n'roll screamer struttin' his stuff, y'know cocky rocky. They wanna see a band that's not intimidating — but I *demand* attention!"

In Rhett Forrester, Riot's newly acquired vocalist, the US music scene has produced a natural showman who, given time and the right degree of adulation, should soon be rivalling DL Roth in the precocious frontman stakes. His predecessor, Guy Speranza, left the camp of his own volition but had he not taken the leap a push would certainly have come. With sights set on the large arenas, the band decided they needed a singer who would both strengthen their image and allow them to handle a wider range of material. Rhett, a 25 year old from Atlanta, Georgia, delivers on both counts. The curled lip, the peacock-strut, the Kentucky fried drawl, he looks and sounds the part and has a voice that runs the gamut of expression on the band's new 'Restless Breed' LP (reviewed page 19), handling both the ballad 'Showdown' and the careering 'Loan Shark' with ease.

Prior to joining Riot, Rhett was playing the New York clubs with Rachel, a local outfit who achieved a degree of recognition before succumbing to financial pressure. Just three weeks after their demise he got his chance . . .

"It was wierd how it all came down," he recalls, slumping into a chair in Riot's Greene Street Studio in the Soho district of New York. "I was laying down a song for a movie called 'Vigilante' at Backstreet Studio where Kiss' ex-soundman works and as soon as he heard my voice he said 'man, those guys in Riot are looking for a singer — you're just what they want, here's the number'. Now I already had a number for Riot through some friends but I didn't want to call it in case it was bogus. So I compared the two, they coincided and I got in touch. The next thing I know, I'm here handing over my pictures, my tape and a video I had done when I was in Rachel, and nine o'clock the next morning I get a call — I'm in! Three days later we started on the album."

While Rhett has had a variety of part-time jobs, everything from working in a gas station to demolishing trees with a chainsaw gang in North Carolina, rock'n'roll has claimed most of his time over the past eight years. At 17, when he left the naval academy in Florida, his parents tried to coax him into a two year tennis scholarship but, free at last from academy discipline, young Forrester had other ideas .

"My old lady was hitting some tennis, my old man was going for golf and I was going for pussy. I went to check out a band one night and, as I had my harmonica with me, I asked if I could play in the breaks just to show off and shit. They listened to me, asked me to sit in and offered me a job."

The following night Rhett found himself in Jacksonville, Florida, puffing and blowing his way through a selection of Allman Bros/J. Geils covers. Then, when the band ditched their singer, he was pushed to the fore.

"That was the killer circuit, man. Five sets a night, seven nights a week, 50 weeks a year, just killing my throat, killing myself, literally. I was beat up, stabbed, cut, blown up by my pyrotechnician, electrocuted three or four times to the point of no return and carbon monoxide poisoned after a 36 hour drive in the back of a truck."

Next came spells in Chicago and Detroit, the former with a band called Hitman, who made something of a dent on the local scene, and the latter with Blind Man's Bluff, a group featuring a blind guitarist with whom he recorded a number of singles. At one point Joe Perry's management got in touch but, when Joe opted for a singer/guitarist rather than a straight frontman, the merger fell through.

"I was upset at the time," reflects Rhett, "but I'm pleased it didn't come off now. All my friends were calling me up saying 'don't you be getting into shooting up no junk and shit cos we hear Joe's a real coconut'. And I said 'OK, I'll stick to my regular controlled madness'."

Early in his career Rhett used a small trampoline to propel himself across the stage and today he still displays all the restraint of a chemically activated cheerleader.

"I live rock'n'roll, man," he points out firmly, "that's m'love . . . I'm a rocker!"

KUTS

HOT DOG

THE RODS
'Wild Dogs'
(Arista Records Spart 1196)

DAVID 'ROCK' Feinstein is a man with a mission. Apart from a long-standing desire to break all known records in the field of female conquest, he aims to become the "meanest, loudest, fastest man ever to pick up a guitar." Skilfully supported by Carl Canedy (drums) and Garry Bordonaro (bass), his performance on 'The Rods' album, released in Britain just a few months ago, clearly marked him as a contender and here he stakes a claim that will leave weightier (and probably taller) musical legends cowering in the shadow of their stacks.

Critics of HM often cite the guitar solo as a torturous reflection of the excess and indulgence that underpins the entire musical form. But on 'Wild Dogs' the flying Feinstein digits provide a succession of powerful, pertinent forays that help restore some honour to this much-abused r'n'r device. From this angle alone the album's a success, but The Rods are a team and to gloss over the role of the rhythm section would be a shoddy misdemeanour. It may be Rock's vital, virtuoso playing that grabs the attention first, but Bordonaro's urgent bass keeps up the momentum and Canedy's fills blast through the mix like mortar fire, the two combining to form a suitably sturdy backdrop for each of the 10 numbers here.

With the exception of the current single, a cover of the Supremes/Vanilla Fudge classic 'You Keep Me Hangin' On', writing credits are divided between Feinstein and Canedy. In general, it's Rock who adopts the more direct approach — a few chords simply arranged for maximum cerebral impact overlaid with lyrics showing a pronounced preoccupation with matters basic and biological.

On the opener 'Too Hot To Stop' he indulges in some graphic grunting 'n' groaning before declaring himself to be "as hot as a bitch", a condition that grows steadily more severe as the album progresses. Indeed, by the second last track, 'No Sweet Talk, Honey', you can almost smell the smoke rising from his Y-fronts.

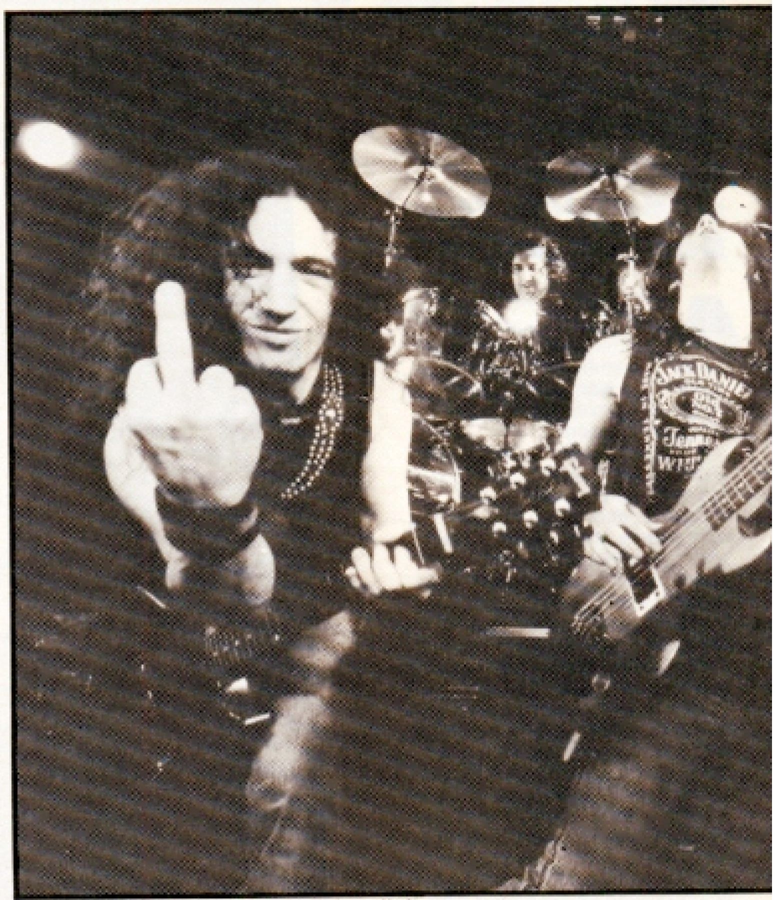
In between the two, the Feinstein pen supplies 'Rockin' 'N' Rollin' Again', a shopping-list of vices, including 'drinkin' ', 'snortin' ' and (naturally) 'whimmin', unfurled over the usual strafing guitar, and 'Violation' which, as the title implies, is a real gutter-grind. Rock makes a meal of the opening line "I didn't know she was only seven-teen", before leading the way through a cautionary tale of teenage dalliance complete with pounding bass, depth-charge drums and intermittent bellowing. Gross but great.

While Feinstein's writing seems fashioned primarily by instinct and the reproductive urge, with Canedy you occasionally sense activity above the waistline. Both the restless 'Waiting For Tomorrow' and the epic slow-shaker 'End Of The Line' come across as thoughtful and dynamic, though when the need arises he can also dish up the fast'n'furious fodder that is The Rods' staple diet. 'Burned By Love', for instance, catchy enough to be the next single, and in particular the album's two prime cuts 'The Night Lives to Rock', an anthem of 'Rock And Roll All Nite' stature, and the title track itself, a salivating, salacious shock-rocker that sees the band champing and straining at the leash like drug-grazed Dobermans. ROCK! ROCK! ROCK! *comes the cry, less the call of man than beast, providing the cue for Feinstein, positively foaming by this stage, to launch into a solo that howls, growls and sends stereophonic shrapnel flying between the speakers. Reach for the headphones at your peril.*

And that just leaves 'You Keep Me Hangin' On', the real surprise of the album. An over-the-top parody is what I expected but, while the song is certainly beefed up (Rock as ever has his say), it's approached with enough respect to ensure that its original strength remains intact. The production, courtesy of Feinstein, Canedy and Martin Pearson, even allows for some authentic 'ooh, ooh'-ing and generally provides the band with a new vocal depth.

On reflection there's no one track here quite as outstanding as 'Nothing Going On In The City' and, as usual, innovation is in short supply. But what the Rods do they do very well indeed and 'Wild Dogs' catches them at their torrid, tumescent best.

DANTE BONUTTO



THE RODS: Rock shows his flying digit

BERNIE TORME
'Turn Out The Lights'
(Kamaflage Records KAMLP 2)

A SURPRISINGLY restrained work from the former Gillan guitarist but intriguing nonetheless. Part of the reason he left Gillan, I understand, was that he felt he was required to produce a cavalcade of axe histrionics on tap, which left not much room for virtuosity and is probably why he makes use of a variety of resources including rhythm 'n' blues on the title track and even Chinese flutes! That indelible Tormé guitar sound still comes crashing through, though, most notably on 'Lies' and the last track 'Oh No!', while the Gillan influence makes its presence felt on 'America'. Compare Bernie's vocals on this with his former employer's on 'Message In A Bottle' off 'Mr Universe' . . .

'Possession' brings the original Bernie Tormé Band together on record for the first time, I believe, in three years with Mark Harrison thumping the skins and Phil 'Fester' Spalding, now with Toyah, playing bass as well as helping out with the writing on a couple of tracks. Saxon's Nigel Glockner and Colin Towns fill the rest of the line-up credits.

Leaving the competently handled Heavy Metal aside, however, the most fascinating track is the old Velvet Underground killer 'Chelsea Girl'. Written by Reed and Morrison for that hauntingly divine chanteuse Nico, this may well be the finest thing Tormé has ever recorded. Towns' chilling keyboards and the latter's pitched delivery merge to stunning effect before the number segues into the instrumental 'India' to a backing of flutes and string machine. Brilliant and compelling stuff.

The Ein Stein sleeve is worth a mention, too. Included are a 'Mr Universe' cover, Robert Heinlein's 'Glory Road', a Bernie Tormé Band poster, the complete works of Shakespeare and an assortment of other oddities it should be fun picking out.

DAVE DICKSON

HANOI ROCKS
'Oriental Beat'
(Johanna Records JHN 2063)

A CURIOUS piece of Scandinavian vinyl arrived in the Kerrang! offices with five garish Japan circa 'Adolescent Sex' types splattered across the cover. Hanoi Rocks? Did anyone know what to do with it? Palm it off onto Dickson seemed the obvious answer. So . . .

This is Hanoi Rocks' second album and quite a tasty affair it is too. Opener 'Motorvatin' ' has a great bass hook and glorious Billy Idol-style vocals. The logical extension of Gen X's 'Valley Of The Dolls' (wherein they stopped playing silly buggers and started playing Metal), it pretty much sets

the tone for the album. Indeed, the final track excepted, the songs are largely variations on a single theme (sex and drugs) with heavy bass, sultry vocals, strangely subdued guitar, interesting saxophone breaks and surprisingly cogent lyrics from guitarist Andy McCoy. 'Fallen Angel', though, is the album winner. A slow piano and Mike Monroe's soulful, broken voice, the end result is a very poignant track.

'Oriental Beat' shows potential ripe and ready for some full-blown hype. Shame they had to spoil it with such a tacky cover.

DAVE DICKSON

RIOT
'Restless Breed' (Elektra)

BY THE end of the first side of this, the fourth LP from Riot, the thought occurred that it's no good being simply adequate and satisfactory when making a record. Better, obviously, to be brilliant, but almost as good is to be duff, because either way you get noticed and perhaps remembered, whereas to make an album that neither offends nor impresses leaves you in the wilderness in 99 cases out of 100.

And that's the way that about half of this LP, most of the first side, sounds — 'Hard Lovin' Man' is in the rather hackneyed 'Are you ready to rock?' style, while 'CIA' is night time freeway music, though with a rather odd choice of subject. The title track would be OK were it not overlong, and 'Loanshark' is played so fast as to remove any menace from an interesting lyrical idea, the overall effect being that of a hamster on speed who's reached the end of his treadmill. The only above-average track on side one is an unlikely cover of 'When I Was Young', a 'Sixties hit for Eric Burdon, which is a smart choice for revival.

Then it was time for the flipside, and things improved dramatically. 'Loved By You' has a more subtle riff, is paced more realistically, displays some light and shade, and also has new singer Rhett Forrester playing harp and duelling with the guitars. The added touches of 'atmosphere' which suggest that it's a live cut (which it isn't) add to the appeal, and the only jarring feature is the incessant repetition of the title at the long fade. 'Over To You' is good because it's not hysterical — hard rock rather than heavy metal, and the same goes for 'Showdown' (not the ELO song, but closer to 'Breakdown' by Tom Petty, with whom Riot have toured Stateside.

'Dream Away' has a complex riff and clever, if slightly risqué lyrics, before 'Violent Crimes' takes the LP full circle — too fast, too dumb. Within four years or so, Riot have had three labels, and only Mark Reale remains from the line up which made 'Rock City'. Fortunately, the newcomers have all been improvements on their predecessors, especially Reale's guitar partner, Rick Ventura, who wrote most of the better tracks here. Forrester's harp playing could eventually be an even bigger bonus, and with some care, Riot could soon be contenders — and because they're above rather than below, average.

JOHN TOBLER

RAGE
'Nice 'N' Dirty' (Carrere Records CAL 138)

PROSPECTIVE STARS of tomorrow would do well to remember that in the search for rock'n'roll fame a careful co-ordination of the business side of things is of vital, if not paramount, importance. Get that wrong and the hassles and headaches shouldn't be long in coming as Rage, once Nutz, well know. In their original guise, the band once or twice veered dangerously close to collapse but through sheer resilience a deal with Carrere was finally swung which, encompassing a change of name, provided the chance to start afresh.

The first fruit of this alliance was the 'Out Of Control' LP, a better than average offering that came and went quietly through lack of image and promotion. In the wake of 'Nice'N'Dirty', however, the band, now joined by rhythm guitarist Terry Steer, are getting a good deal more support through a hefty promotional campaign, though it's a shame that the album sleeve beats some of the covers from the Nutz era in terms of tackiness.

I know that a cover alone does not an album make and Led Zep II would still sound sweet wrapped in surgical stockings, but the fact remains that the sleeve is often the first contact a listener has with an LP, so it inevitably effects the way the music is heard. The sight of one skimpily clad lady 'entertaining' another put *me* off completely, though I was pleasantly surprised by the music.

Solid, traditional fare, the riffs roll along nicely and Dave Lloyd's voice impresses as ever. Lyrically, the latter works his way through some hackneyed themes but there's a nagging, insistent quality to the music that helps pull him through. 'American Radio Stations', 'Heartbreaker' and 'Blame It On The Night', are all memorable, while 'Wasted Years' features some fine slide guitar and stealthy vocals, but at no point do the band really break sweat. The overall effect, enhanced by the open production, is one of polish and restraint, more nice than dirty.

It may, however, widen their appeal and, in view of the upfront antics of Ali and Sue, might even provoke the odd furtive twitch from the dirty mac brigade.

DANTE BONUTTO

HEART
'Private Audition' (EPIC EPC 85792)

IT'S TIME to clear the air once and for all — Heart are *not* a Heavy Metal band on record. Just as Seger and Fleetwood Mac put out the odd HM tune amongst their thoroughly worthy rock songs, Heart's 'Private Audition' is an American rock album with a couple of HM numbers included.

I'd guess the classification stems from intended impact area rather than actual content. Bob and Mac aim for the older end of the rock market whereas Heart's sphere is qualluded teenage American crazies. *That's* why the two songs in question, 'City's Burning' and 'The Situation' achieve side-opening status and neither lets you headbangers down. Ann Wilson stretches her immaculate voice to its limit to inject some vital fire into the songs, while sis Nancy, and Howard Leese riff it up to great effect.

Yet for the rest of the album it's off with the jeans and on with the pretty frocks. Things slow down and generally get a little twee though the high calibre of the non-HM songs makes it an enjoyable shift. 'Perfect Stranger' is a truly beautiful ballad where Ann takes command positively yet sensitively, while 'Bright Light Girl' fairly rushes along on a sprightly melodic piano line. 'Private Audition' evokes a 'Thirties atmosphere while 'One Word' is memorable for its quiet, restrained guitar picking.

Restraint is indeed a fitting term with which to decribe this release but in no way is it meant derogatorily. This is not a Heavy Metal album but definitely a fine rock record. The prospect of Ann Wilson crooning 'Hey Darlin' Darlin' ' in my direction is infinitely more appealing than a Lemmy bark down the earhole.

HOWARD JOHNSON

HEART'S Nancy Wilson

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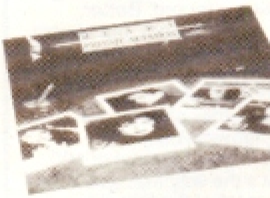

Album: EPC 85792 Cassette: EPC 40/85792 Epic

ROBERT PLANT

WORLD EXCLUSIVE INTERVIEW

FOR OVER a year and a half countless rock fans around the world have wondered whether Led Zeppelin would ever record or perform on stage again. Following the tragic death of John Bonham in September 1980 there has been endless speculation as to the future of the three remaining band members. Would they continue as a working unit and recruit another drummer? Surely not. Any true fan of the band will agree that Bonzo cannot be replaced, and yet, week after week, the media continued to suggest possible successors — the list was seemingly endless. Then, when they finally began to run out of names,

CONTINUES NEXT PAGE

BY STEVE GETT

ROBERT PLANT

From previous page

rumours of a merger between ex-Yes and Led Zep members in a fictitious band XYZ (geddit?) began to surface.

Meanwhile, in December '80, an official statement from the Zeppelin camp was issued, stating: *"We wish it to be known that the loss of our dear friend and the deep respect we have for his family, together with the sense of undivided harmony felt by ourselves and our manager, have led us to decide that we could no longer continue as we were."*

Some saw the last few lines as being rather ambiguous and it was hinted that there could still be activity on the Zep front at some point. Will they be making more records or playing concerts?

"Led Zeppelin won't," declares Robert Plant in his first interview with the press for a number of years. "The statement that we put out was never meant to be ambiguous — 'as we were' was as a team. When you have a four-piece band it's not a four-piece anymore, there's no way it can become one again. All the rumours were nonsence, they were aggravating and upset everyone. It was natural speculation, but something that works that well and that tight you don't start shuffling around."

That's enough Zeppelin banter for the time being. Robert's not sitting in the London offices of Atlantic Records to indulge in idle chat about the past. He's here to talk present-day matters, more specifically the impending release of his debut solo album 'Pictures At Eleven'.

But before launching head-first into conversation, there's a chance to catch a sneak preview of the record — and a bloody good one it is too. It's set for release at the end of the month and even after one spin I defy any Zeppelin addict not to go out and buy a copy immediately. 'Pictures At Eleven' stands as one helluva rock album, not to be dismissed lightly. Robert has come up trumps. Sod the cynics who are bound to despise it — but then again, you never know, they might even like it if they bother giving it turntable space . . .

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On hearing the news that the LP was nearing completion (courtesy of Cozy Powell) a couple of months ago, I wondered what the material was like. "Zeppelin!" Powell told me, and certainly hints of the band do shine through, though there's a good deal of diversity on the two sides of vinyl. 'Burning Down One Side' and 'Mystery Title' are amongst the heavier tunes, but at the same time there are more delicate items such as 'Moonlight In Samosa' and even the odd hint of reggae on 'Pledge Pin'. A more detailed review will appear upon the acquisition of a finished copy.

Robert has assembled some fine musicians to accompany him, the nucleus of his 'band' being bassist Paul Martinez, keyboard player Jezz Woodruffe and ace guitarist Robbie Blunt. Cozy plays on two numbers and the rest of the skinbeating is left to Phil Collins.

Steve: When was it recorded?

Robert: "We did it in fits and starts to avoid having a real glut of studio time, which can often have an adverse effect. The first stuff we did was with Cozy and that was around last September/October. The tracks he played on were 'Slower Dancer' and 'Just Like I've Never Been Gone'. We also did 'Fat Lip' which has no drums on it at all around that period."

Steve: Does the material stretch back over a fairly long period?

Robert: "Not really. Robbie and I had been playing in The Honeydrippers for quite a while, playing out our 'fantasies' with rhythm'n'blues and blues with a horn section. It was enjoyable and we went around the country appearing in small clubs. But gradually we began to realise the possible limitations as things got a bit repetitious. It wasn't a serious thing, but we didn't really want to play twelve-bars for ever and ever."

Steve: "How did the idea of The Honeydrippers arise?"

Robert: "Well, a guy called Andy Sylvester, who used to be with Chicken Shack, Savoy Brown and Fleetwood Mac in the early days, lives quite close to us and he's involved in a lot of pick-up blues bands. He said 'Well how do you fancy doing a gig locally, just having a blow' and I told him that I wasn't too sure about going back on stage. But then everyone was saying 'Oh come on, it's just a laugh' and we did it and it was great."

Steve: "When exactly was this?"

Robert: "That would probably have been about February '81. We played a few gigs and we gradually got a line-up together. We had a drummer, who's got a great voice, and several local people. It started off as a bit of a giggle but then we found we could get gigs without saying 'Hey, look who's here' and that sort of thing, though I suppose there was a little word of mouthing going on. Some great stuff went down — we were covering material by

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> *It was extremely hard for me to even consider working with other people — I know that might sound corny, but it really was*

people like Otis Rush and Albert King."

Steve: "Basically your roots?"

Robert: "Well, one aspect and one facet of them, but it was just great fun to go out and do it without any of the usual pressures. Slowly but surely, however, Robbie and I began to look at each other and realise that it wasn't going to be serious, so inbetween gigs we started sitting down with a little four-track tape machine and writing bits and pieces."

Steve: "How did you hook up with Robbie?"

Robert: "Just as a matter of convenience really. He and Andy had both been with Steve Gibbons for a while and after that situation expired he wasn't doing anything. In the past we'd played around with the four-track, doing lots of semi-serious home recording at my place, but then because he didn't go to work in the day he was able to spare a bit of time inbetween the bowling green and the snooker table! We got together and it was good because he's a very leisurely, relaxed character and I'm completely the opposite. I'm usually spinning around and flying off walls, so he kind of set the tempo for the amount of work we did. With someone else I might have worked all the time but then on certain days he'd go 'Oh, we'll do it tomorrow — I want to go fishing'.

"Then I bumped into Jezz, the keyboard player, in a music shop. His technical ability is phenomenal, though I think he's a little allergic to musicians. He's had some experiences in the past that have left him with a bit of a question mark over working with contemporary rock'n'rollers, or whatever you want to call them. Loonies!"

Steve: "Do you consider yourself to be a loon?"

Robert: "With a capital 'L'. When you play and sing and work and move around you have a different approach to life. And Jezz is far more practical than we are."

Steve: "Have you managed to change him?"

Robert: "Oh yeah (he grins) — he's a complete crackpot now! What he had to offer came about gradually. The whole thing started gently and continued to snowball. Everybody has played a pretty important part. Paul, the bass player, has been great because, although I didn't know Jezz beforehand, I had a lot of time to get to know him, but Paul just came in out of the blue. He's been a great influence, though, because he's a very off-the-wall character, both in his playng and his sense of humour. He added to it all and in the end things were very relaxed from a writing and a social point of view."

Steve: "Have you been treating the LP as a solo project or a band venture?"

Robert: "As a band really — there's a lot more security in that. I've been used to working in a close-knit environment with a lot of warmth for a long time and that makes you feel very secure. So obviously my first thought was to give everybody the same opportunity I'd got."

Steve: "The easy, and possibly expected approach, would have been for you to get the cream of the session musicians to play with you."

Robert: "I was thinking about that on the way down here, thinking about meeting you and you saying that. The idea of taking everybody out of a big band who didn't have a job and calling it Australasia or Africa or some other continent! But for me, that's far too obvious. It's been a pleasure to work with people who initially had no idea how far you could take it. Initially, nobody expected anything at all. No-one expected that there was going to be an album, although at the back of everyone's mind there was always the thought that it might just get good enough to warrant doing one. It was very hard for me to see that because of what I'd been involved with before in Zep. There was so much quality about it that I could never really see myself going 'Yeah, that's good enough' or 'That might be good enough' because I loved what I did before so much. It was a case of things happening slowly but surely."

Gradually, Robert became aware that things were happening, but when it came to going in to record the album he still lacked one vital band member — the drummer. Consequently he asked Cozy and Phil Collins to help out, both of whom were only too happy to oblige.

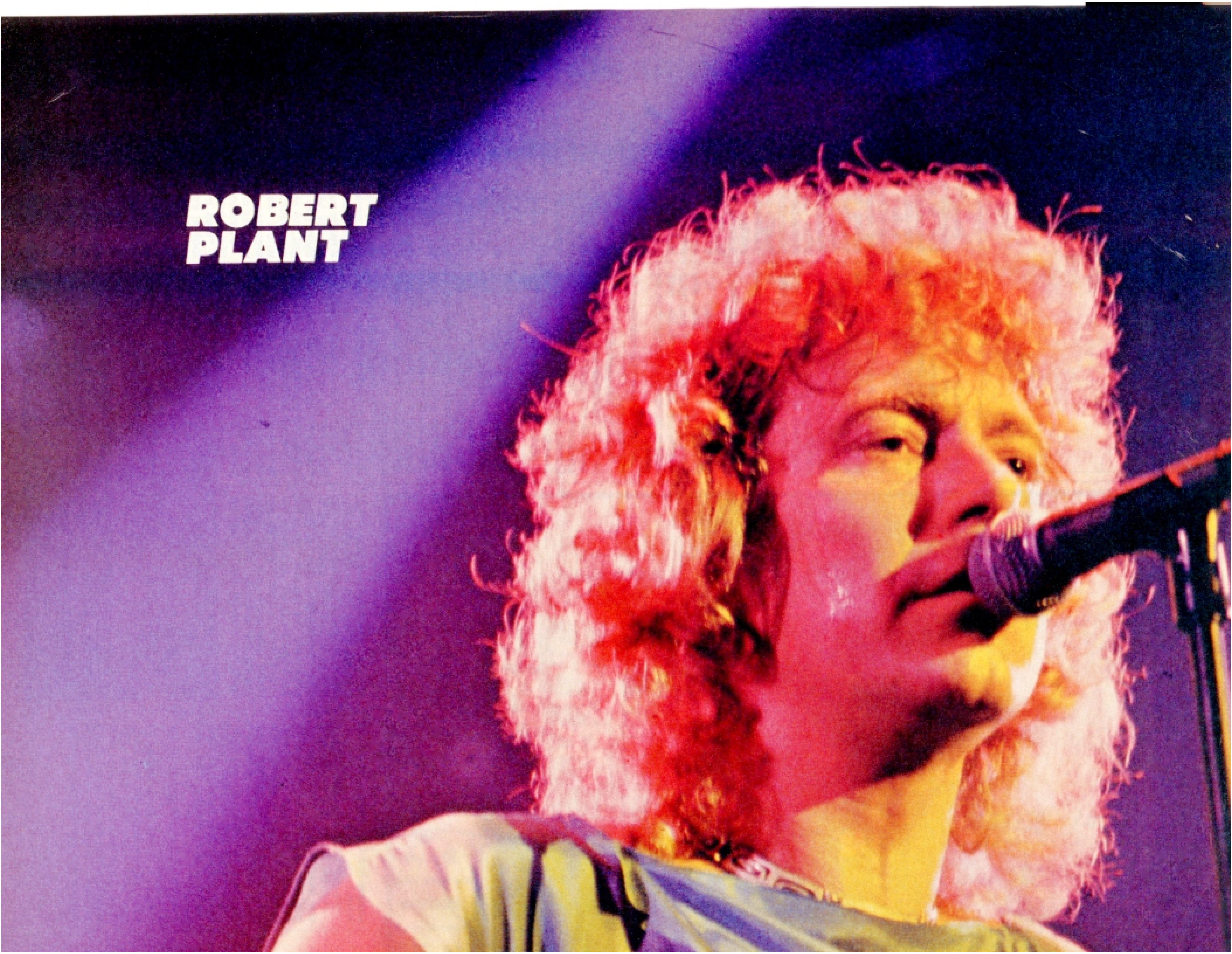
"I didn't really choose them, I timidly asked them if they'd mind helping me out and their response was great. It was extremely hard for me to even consider working with other people. I know that might sound corny but it really was. I mean, I didn't want to play with anyone initially and then The Honeydrippers sort of got me at it again. And then to approach someone like Cozy, who's already got a working situation, and for him to agree was like clearing the first hurdle."

Somehow one can't imagine him refusing the offer.

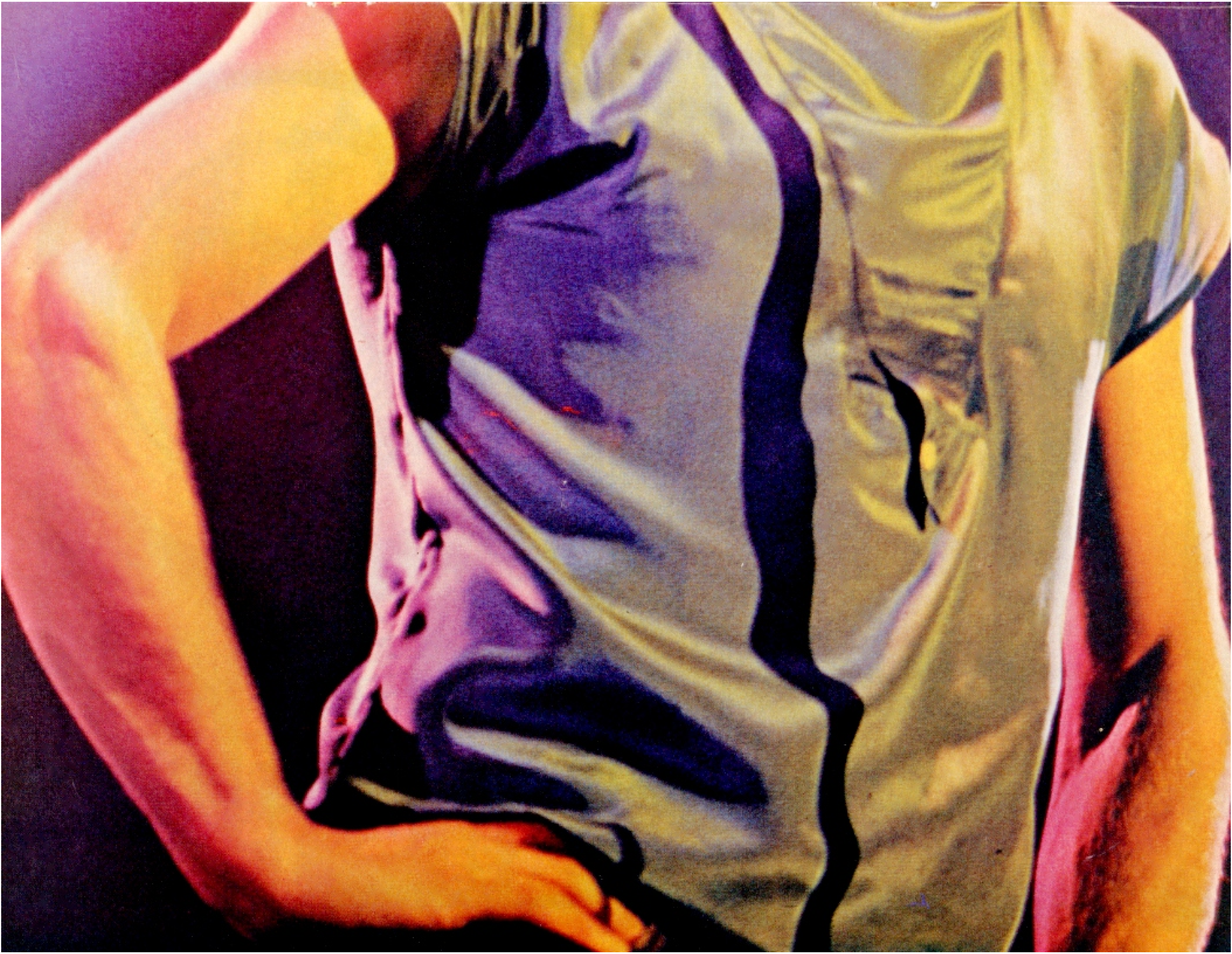
"Well it depends on how you look at things," states Robert. "I mean, I don't overestimate where I stand. Things with Cozy worked out really well. He came down and gave it a lot of 'woomph', that classic foot back and kick, which was just what the doctor ordered. The rest of us had been sort of jogging along, taking everything really steady and suddenly Cozy came in like a typhoon. Everyone

> *I'd like to be able to go on stage and do a complete set of material featuring this album and the next one. . . . until I've got that, there's no point going on the road*

Continues page 26



ROBERT
PLANT



suddenly realised that we were playing rock'n'roll — we'd forgotten about that. We were writing these lovely little chord sequences and suddenly it all had some bearing. He came in at the middle of it all and let fly.

"The reason he only did the two tracks was because he had so many commitments — he was really a tower of strength. Cozy, if you're reading this, you know what I'm talking about!

"Phil Collins was amazing too. He possesses boundless energy and has the ability to latch on very quickly. With him there we did six backing tracks in three days, which is incredible. He can take rhythms and move them to his own style but he's very adaptable and his dynamics were great. A lot of people have heard the tracks and didn't believe it was Phil. It shows that he's got a lot more strings to his bow,"

'Pictures At Eleven' was recorded in five weeks, including the mix, and comprises eight songs.

Despite the emergence of vinyl product, Plant fans will probably have to wait quite a long time before seeing him perform his new material on stage.

Robert: "I'd like to be able to go on stage and do a complete set of material that features this album and the next one as well. That would give me about two hours of material, and until I've got that there's no point in going out on the road. I don't want to play half the show with songs that people have never heard before — it's not worth it."

When Robert does go on the road there'll doubtless be a lot of people coming along in the hopes of hearing a Zeppelin tune. They look set to be disappointed. "I love the numbers, but I ain't gonna play Zeppelin songs without Zeppelin."

On Foreigner's recent tour of Europe, they were joined for an impromptu jam in Munich by Robert and Jimmy Page. This was the first time that the Zeppelin had appeared together since their own continental trek during the summer of 1980. How did this arise?

"Basically, Jimmy and I just fancied going somewhere to have a break. He'd been working really hard on the 'Death Wish' album and I'd been busy with mine. I also wanted to see the record company people out there to check if they were awake — and they were good. The sound was a lot better than when I saw them in Birmingham."

What was the reaction when you and Pagey came on stage?

"I can't remember," answers Robert. "I was petrified! I hadn't walked on a stage that big for ages, but it didn't take me more than a couple of seconds to remember what to do. It's an amazing experience to go out there and soak it up for about four or five minutes. And then as you walk off somebody taps you on the back and goes 'jolly good show' and all you can do is feel your feet swivelling round at the bottom of your legs trying to lead you back out there again!"

Do you see much of Jimmy nowadays?

"Yeah, quite a lot — at least as much as I can inbetween whatever we're doing separately. We keep in touch a lot."

Have you done any work together?

"Musically? No, not yet."

Do you think you might?

"Well . . . I don't know . . . but time does amazing things. Anything's possible at some time or another, but there's no point in you printing 'yeah, we may work again' and all that because it would just be adding to the speculation. We're good friends, we've always been very close and we've worked together for a long time. It's a great team, but right now I'm very enthusiastic about what I've just done. I've sweated over this and I haven't had the usual people to lean on. It's very important to me."

What is Jimmy up to at the moment?

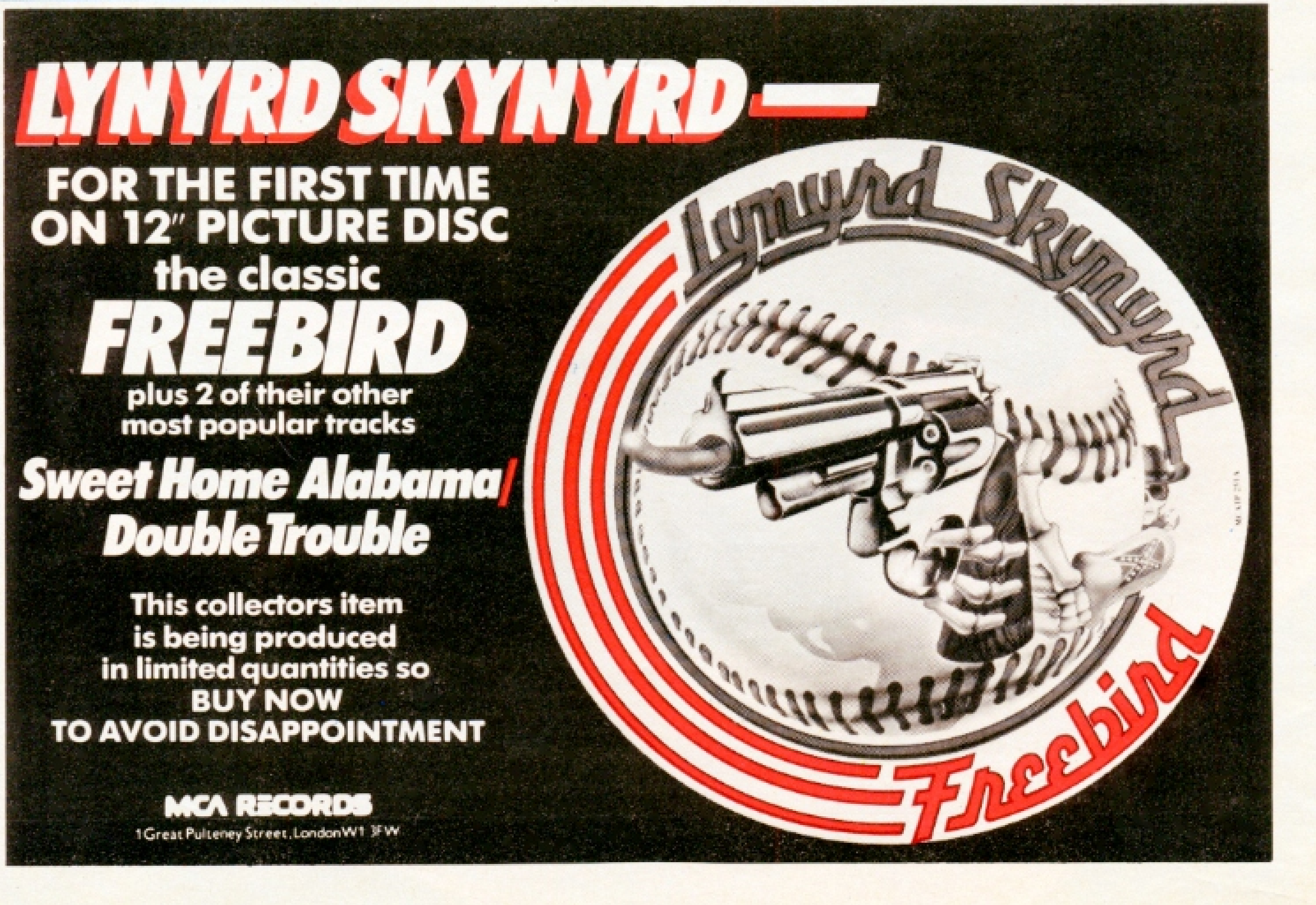
"He's got a project, or he's been talking with a great deal of affection about one, that would involve alternative musicians — nobody we know in England or America. It's a project he's had in the back of his mind for a long, long time, but there's no point in going into it unless it really takes off. It's quite a wholesome thing, though, and it sounds extremely interesting."

And howsabout John Paul Jones?

"I don't know what he's up to — have you seen him? He's moved down to Devon and when I saw him not too long ago he was enthusing about something he's got up his sleeve, but there wasn't really time for him to elaborate. He's the kind of bloke who can sit down at the piano and play for hours, and as long as he can do that and extend it when he feels like it, he's happy. That's not to say he won't do anything, but he's more likely to take his time over what he does."

Robert Plant, who's looking extremely healthy, strikes me as being a spasmodically impatient character. He agrees:

"Most definitely. That's the biggest failure I've got. That was why Robbie and Jezz were really good to have around. I'm not a very good guitarist, I'm lousy, and a drummer I am not. I used to plonk away and make terrible noises waiting for something to come. It was like waiting for a bus that arrives then goes by full. I know what it's like to get really turned on — I think everybody does who plays. But I do have an impatience that isn't mellowing with time. I shall probably run firmly up my backside one of these days!"



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LED ZEPPELIN DISCOGRAPHY

BY STEVE GETT

LED ZEPPELIN

Led Zeppelin
II

Led Zeppelin
III

THERE CAN be little doubt that during their twelve year history Led Zeppelin produced a masterful catalogue of vinyl product. Their major forté was that essential high quality of musicianship combined with a diverse range of musical styles. While they could rock with the best they also had their mellower moments, but never was there any compromise in their overall approach.

Their history dates back to the late 60's when, following the demise of the Yardbirds, guitarist Jimmy Page had been left with a name but no members for a group. Consequently he hooked up with John Paul Jones, who'd been a prolific session man throughout the decade, and together the two musicians sought a singer and a drummer to augment the line-up. On the recommendation of Terry Reid, they decided on Robert Plant as their vocalist. The latter had previously been in numerous outfits on the Brum scene and he suggested that John Bonham should have the skinbeating slot. A wise choice.

Originally, the band were to be called the New Yardbirds, but allegedly on the advice of the late Keith Moon, they chose the name Led Zeppelin. Things happened fairly rapidly for the group in their early days and in 1968 they secured a deal with Atlantic. A debut LP was recorded at Olympic Studios but was not to emerge until the following year. In the meantime, Zeppelin toured Europe and thus began a period of road activity that was to continue unabated for the next five years.

In January '69 LED ZEPPELIN was released in America and subsequently surfaced on this side of the Atlantic in March. In short, it was a very heavy blues LP, featuring covers of two Willie Dixon tunes as well as original band compositions. The highlights were items like 'Good Times Bad Times', 'Dazed And Confused' and the electric 'Communication Breakdown'.

By December LED ZEPPELIN II had emerged and it showed tremendous progression within the outfit. It featured more ideas and contained such classics as 'Heartbreaker', 'Ramble On' and Bonzo's drum extravaganza 'Moby Dick'. Also on the album was the immortal 'Whole Lotta Love', which was covered by CCS and used as the intro to Top Of The Pops for a number of years. Mark my words, 'Led Zeppelin II' is a very heavy album.

The group kicked off the 70's with a UK tour in January and then embarked on a massive world trek. In the spring they went to a little cottage called Bron-Y-Aur in Snowdonia and started work on the next record which was cut in May and released in October. While the second LP had been mostly hard rock, LED ZEPPELIN III was a softer project and there are some beautiful acoustic songs like 'Tangerine' and 'That's The Way'.

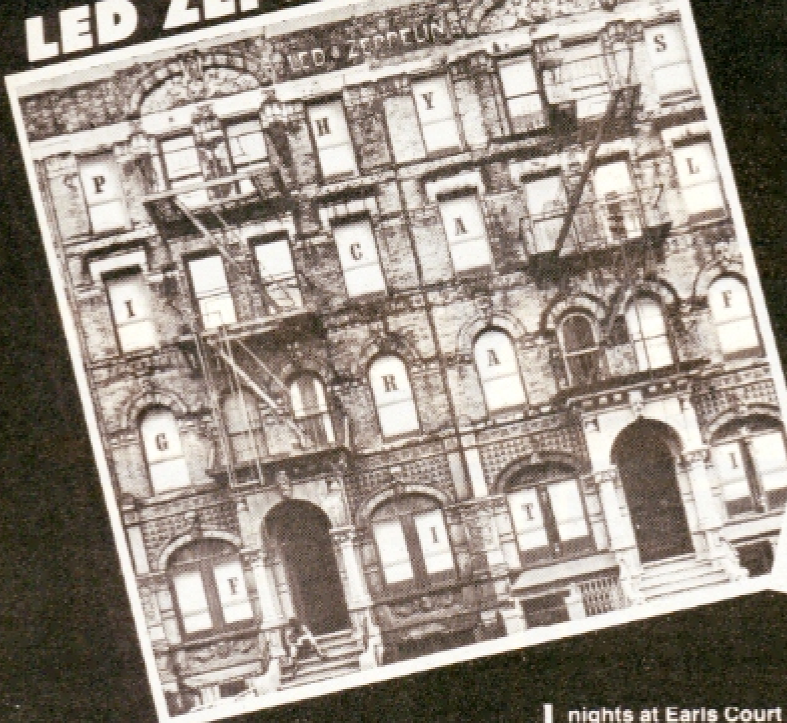
The early months of 1971 saw Zeppelin return to the studios and then during March and April of that year they played a small club tour of Britain, previewing a new song entitled 'Stairway To Heaven'.

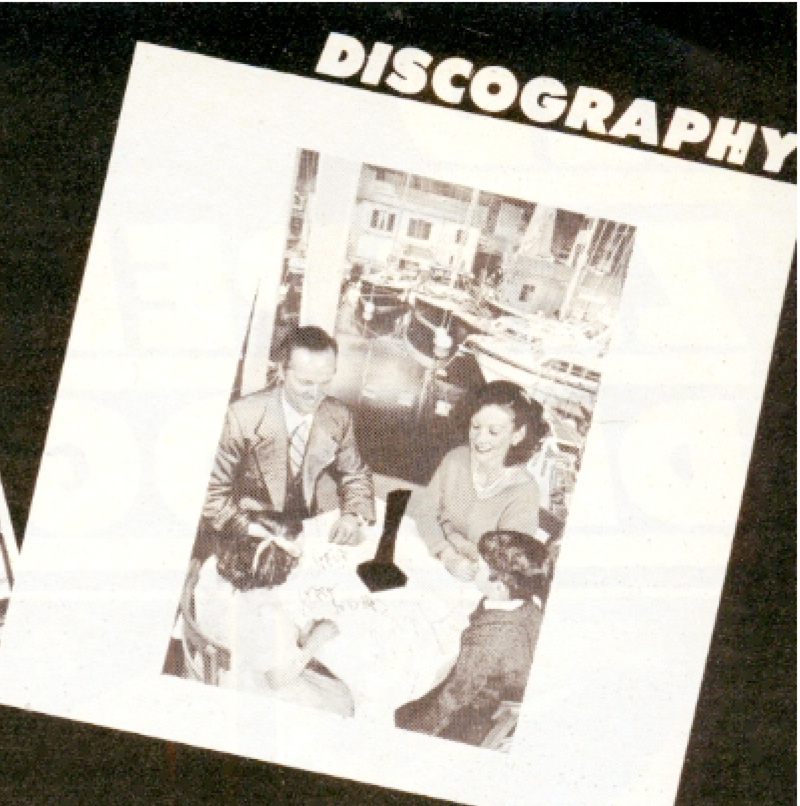
November '71 finally saw the release of the fourth album which emerged with the band's name mentioned nowhere on the cover. Thus it's generally been termed UNTITLED or LED ZEPPELIN IV. Simply, it is an absolute classic — never a dull moment — and must surely rate as an essential part of any hard rock fan's record collection. The heavy metal addicts will revel in things like 'Black Dog' and 'Rock'n'Roll', while others may care to relish subtler cuts such as 'Going To California' or 'The Battle Of Evermore', which includes vocals from the late Sandy Denny. 'Stairway To Heaven', the lyrics of which appear on the inside cover, speaks for itself . . .

During 1972 Led Zeppelin toured the world again but failed to deliver any vinyl work. However in March of the following year they returned with *'HOUSES OF THE HOLY'*, their only release to include lyrics to all the songs. Again the material was extreme in its

CONTINUES NEXT PAGE

LED ZEPPELIN DISCOGRAPHY





LED ZEPPELIN

variation and the best of the bunch were 'No Quarter', 'Over The Hills And Far Away' and 'The Rain Song'. In July '73 the group toured the States with the platter and at their Madison Square Garden shows cameras were installed to capture the event on celluloid. They'd decided to make a movie and on their return to Britain the individual members filmed their own 'fantasy' sequences.

January and February of 1974 saw their return to recording but it wasn't until a year later that fresh product emerged. In this period Zeppelin set up their own label, Swansong, and the initial signings included Bad Company and the Pretty Things. There were also the occasional on stage 'jams' by members of the group — Jimmy played with Bad Co, who also scored a number one hit with their debut effort in the States.

And so to 1975 and the eagerly-awaited arrival of the 'PHYSICAL GRAFFITI' album. In the end this turned out to be a two-record package and comprised entirely fresh studio recordings. It was well received and Zeppelin earned the accolade of being one of the few acts ever to triumph with a double studio LP. Predictably enough, there was a wide range of material and some of the best efforts came in the shape of 'Kashmir', 'The Rover' and 'Trampled Underfoot'.

In May of that year Zeppein sold-out five nights at Earls Court in London and played a lengthy set lasting three to four hours. After these dates they took a well earned break but unhappily Robert and his family were seriously injured in a car crash whilst in Greece. Once he was in a state of repair (he'd suffered multiple ankle and elbow fractures) the band began work on their next LP.

PRESENCE came out in April '76 and still ranks as one of my favourite Zep albums. Recorded in Munich it features some ace shots: 'Nobody's Fault But Mine', 'Tea For One' and the epic 'Achilles Last Stand' on which Bonzo is at his most explosive. In October the film THE SONG REMAINS THE SAME was premiered and shortly afterwards a double live sound track surfaced. By this stage, the material was three years old but it none the less serves as a fine documentation of Zeppelin's set in 1973.

In 1977 Zeppelin set off on another US outing, kicking off with their first performance on April Fools' Day. However, the tour had to be cut short in July when Robert's son Karac died so tragically. The tour was cancelled and all remained quiet on the Zeppelin front until May '82 when they got together for rehearsals at Clearwell Castle.

Page: "That was basically a period of saying 'hello' to each other musically again. We hadn't played together for so long, and Clearwell was the first actual playing we'd done for what seemed like an eternity, although it was only about 20 months. It was really just limbering up."

IN THROUGH THE OUTDOOR eventually came out shortly after Zeppelin's return to live appearances at Knebworth Park in August '79. By now, the band were being dismissed by the press as being the 'dinosaurs of rock' and naturally the LP was loathed by reviewers. The cover artwork was lavish and in fact there were six different sleeves released. The inner sleeve was treated in a special manner so that, when one added water, colours 'magically' appeared. It reminded me of my old Rupert Bear annuals! To these ears, the music itself was as good as ever but tended to feature John Paul Jones' keyboards more than any other instrument. Choice cuts are the soft 'All My Love', 'In The Evening' and the mammoth 'Carouselambra'.

As it transpired, this was to be the last Led Zeppelin album. In 1980 the group toured Europe during the summer but then on September 25 John Henry Bonham died. Rather than dwell on this matter, it's far better to look back upon the previous twelve years and remember just how great a rock band Zeppelin were.

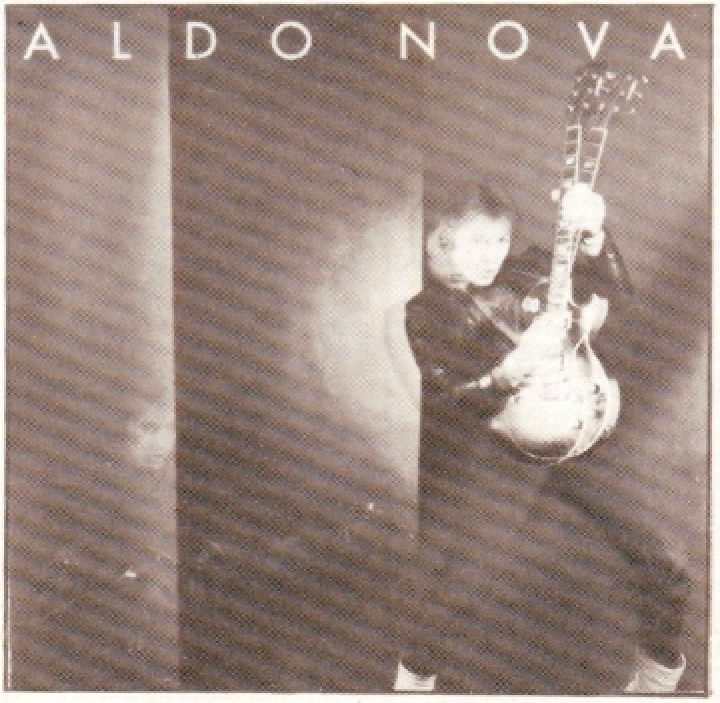
Led Zeppelin have never released a single in Great Britain, but the following is a list of their Stateside output on 45 rpm . . .

Communication Breakdown Good Times, Bad Times (ATLANTIC 2613) — 1969
Whole Lotta Love Livin' Lovin' Maid (ATLANTIC 2690) — 1969
Immigrant Song Hey, Hey What Can I Do (ATLANTIC 2777) — 1970
Black Dog Misty Mountain Hop (ATLANTIC 2849) — 1971
Rock'N'Roll Four Sticks (ATLANTIC 2865) — 1972
Over The Hills And Far Away Dancing Days (ATLANTIC 2970) — 1973
D'yer Mak'er The Crunge (ATLANTIC 2986) — 1973
Trampled Underfoot Black Country Woman (SWAN SONG SS 70102) — 1975
Candy Store Rock Royal Orleans (SWAN SONG 70110) — 1976
Fool In The Rain Hot Dog (SWAN SONG SS 71003) — 1979

Incidentally, 'Hey, Hey What Can I Do', which appears on the B-side of the 'Immigrant Song' US single, never featured on a Zeppelin album, but also surfaced on the UK compilation called 'New Age Of Atlantic' in 1972.

'...grab a copy at all costs!!'

(Steve Gett)



ALDO NOVA

is the man. Aldo Nova is the album.
10 big helpings of heavy rock already
in the US top ten album charts,
and including the new single 'Fantasy.'

Portrait Album: PRT 85287 Cassette: PRT 40/85287
Single: PRT A 2081

KONCERTS

STUNNING!

Freddie Mercury: free to pose to his heart's content.

QUEEN/HEART/ TEARDROP EXPLODES/ JOAN JETT AND THE BLACKHEARTS
Leeds United Football Club

"I GUESS this is all new stuff to you but I hope you enjoy it," claimed Heart's delectable vocalist Ann Wilson at the beginning of their first set in Britain for a good few years. In fact, she was underestimating her new band, for Heart had few problems in winning over the audience as opening act at Queen's extravagant Leeds festival.

Surely the fine weather and excellent PA had more than a little to do with the benevolent feeling that extended all around Elland Road banishing thoughts of last year's dismal, abysmal, rain-sodden Donington. But whatever the reason Heart delivered a fine set, selecting highlights from their generally patchy album releases. 'Magic Man', 'Dog And Butterfly', 'Bebe Le Strange' all hit hard while still caressing with a gentle touch.

Towards the end the set became a good deal more forceful, the last four numbers being the out-and-out rockers 'Crazy On You', 'City's Burning', 'Barracuda' and 'Rock 'N' Roll'— all much appreciated , as was Heart's genuine enthusiasm. Anne and Nancy simply could not keep still, Howard Leese played his ass off and Mark Andes and Denny Carmassi did mighty well for new-'uns. A HM band live, for sure.

Teardrop Explodes delivered a reasonable show, but in true festival fashion emerged as the scapegoat at which anything and everything is thrown. In a way, though, they brought it upon themselves. What more could Mr Cope expect if he hurls insult upon insult at HM fans? Applause?!

Joan Jett, the audience's rock 'n' roll saviour, came onstage after an hour-long interval and while she's certainly no Virgin Mary, she elicited a response equal to that afforded by Catholics to the woman in blue. The traditional battle cry "Do you want some rock 'n' roll?" heralded 'Bad Reputation' and Joan was right at the front of the stage, totally engrossed in the song and the audience. The ultimate rock 'n' roll 'love-but-don't touch' fantasy syndrome.

'If only all girls could be that way' must have been the communal thought of the denim 'n' leather-clad males, but then Joan's performance would lose its bite and, at the moment, there's certainly plenty of that. The ogling and the droolin' aside, JJ and the Blackhearts delivered a great hard rock set — old songs, new songs, hit singles, nostalgic Gary Glitter tunes, it was high energy action from start to finish, with traces of punk evident in the synchronised red dress, short hair and shouted harmonies of the Blackhearts.

Exit Joan after a great show to much applause but, sadly, no encore as time was running short for . . . Queen, a band I both love and hate. The first four albums were rightly acclaimed as classics but increasing pop leanings eventually turned me away from Britain's premier rock band. I'd never seen them live before, but now I can't wait for the next occasion.

Simply, they were stunning! From the opening number, a recorded 'Flash' leading into 'The Hero' with the stage billowing smoke, the audience was theirs. Freddie Mercury commands the stage with elegant ease while Brian May makes each song infinitely tougher live with some superb axe histrionics. John Deacon and Roger Taylor are clearly quite happy to take a back seat, an arrangement that leaves more room for May and Mercury to climb walkways and pose to their heart's content, or in Freddie's case, use the pole on the lighting rig for some bizarre stimulation!

As expected the lighting was of the highest calibre as, indeed, was the music. The hit machine switched into overdrive and out they all came . . . 'Somebody To Love', 'Under Pressure', 'Fat Bottom Girls', etc, while the new songs, chopped and changed in the live scenario, provided something different and unique.

One hell of a gig and Queen have won at least on fan back to their enormous ranks.

HOWARD JOHNSON

MARILLION
Marquee, London

Question: When did you last get really excited about a band?

Question: When was the last time you saw a band and knew you were witnessing the birth-pangs of something potentially devastating?

Answer: Marillion in the month of May.

The Marquee was hot, sticky and crowded, an oppressive atmosphere of stale air and anticipation. You could almost taste the excitement.

Marillion generate a real passion. The chemistry is all there waiting to be unleashed; the effect could be explosive.

With songs like 'Chelsea Mondays' and 'Three Boats Down From The Candy' extending into 10 minutes or more Marillion demand a lot from their audience especially as many numbers tend toward the depressive. But there is an instant rapport between vocalist Fish and the fans; he commands respect and the audience responds.

The spectre of early Genesis will hang heavy over them for a long while to come, the Gabriel influence is too powerful to be lightly dismissed. But Fish should be able to stamp his authority on any audience and with song presentation as visually stunning as the set-closer, 'Forgotten Sons', he should encounter little trouble on that score.

More movement from the band wouldn't have gone amiss, after all Theatrical Rock needs theatrics to work, but complaints, in general, are few.

Marillion are putting the progression back into progressive rock. Catch them while they are still in their infancy — remember sensory deprivation is not good for your brain. **DAVE DICKSON**

WISHBONE ASH
Leisure Centre, Ashington

THANKS TO every journalist's best friend, British Rail, I arrived just in time to catch support band Mama's Boys taking their applause at the end of a set that was, by all accounts, a stormer. Fast establishing themselves as leaders of the New Wave Of Irish Heavy Metal, this bunch of youngsters have been giving Ash a fair run for their money and gaining more than a few friends on this, their second, assault on old Blighty. When the band return here, which looks like being sooner than later, a review will be top of the priority list, rest assured.

As the venue for tonight's proceedings spends most of its time as a Sports Centre a makeshift stage had been set up in the main sports hall which, despite being a little on the cavernous side, proved to have remarkably good acoustics and afforded everyone a decent view of the band.

At about the same moment as Spurs collected the FA Cup, Wishbone Ash took the stage and, from the military-style drum build-up of 'The King Will Come' onwards, the set topped my expectations by being a genuine high-energy affair. Of course, the searing lead guitars have always been there, as have the vocal harmonies but after 13 years Wishbone Ash seem re-born — a case of Ash rising from the Ashes, you might say.

Coming as it does during the recording of an album, this tour has given the band the chance to test their new material in front of an audience, the first fresh inclusion on this occasion being 'Lonely Night'. A rock solid number with some catchy guitar, it marks a return to the boogie-orientated style the Ash made their own long before anyone had heard of Blackfoot or Molly Hatchet. Listen to the intro to 'Phoenix' and it isn't hard to see where Skynyrd got the idea for 'Freebird'.

By the last number, 'Blowing Free', most of the audience were down the front bopping away. Some could have been no more than nine years old, which meant they weren't even born when the Ash released their first album!

After a rock 'n' roll encore of 'Bad Weather Blues' and (I think) Ry Cooder's 'Crazy About An Automobile' the band came back a second time for a run through of the classic 'Blind Eye'. The fact that the house lights had been turned full on bothered neither crowd nor band in the slightest.

A good gig by any standards, particularly for a band continually written off. I think I sense a Slade-type revival somewhere along the line. **GEOFF BANKS**

RORY'S GOLDEN DUCK

RORY GALLAGHER: a different show every night

RORY GALLAGHER
City Hall, Newcastle

HARD ON the heels of Rory's latest and best album comes this, his umpteenth tour. With trusty side-kick Gerry McAvoy on bass and new(ish) recruit Brendan O'Neill on drums, he has himself a band tighter than the proverbial duck's derrière. They provide the perfect backing and, where necessary, give him full rein to play as the impulse takes him.

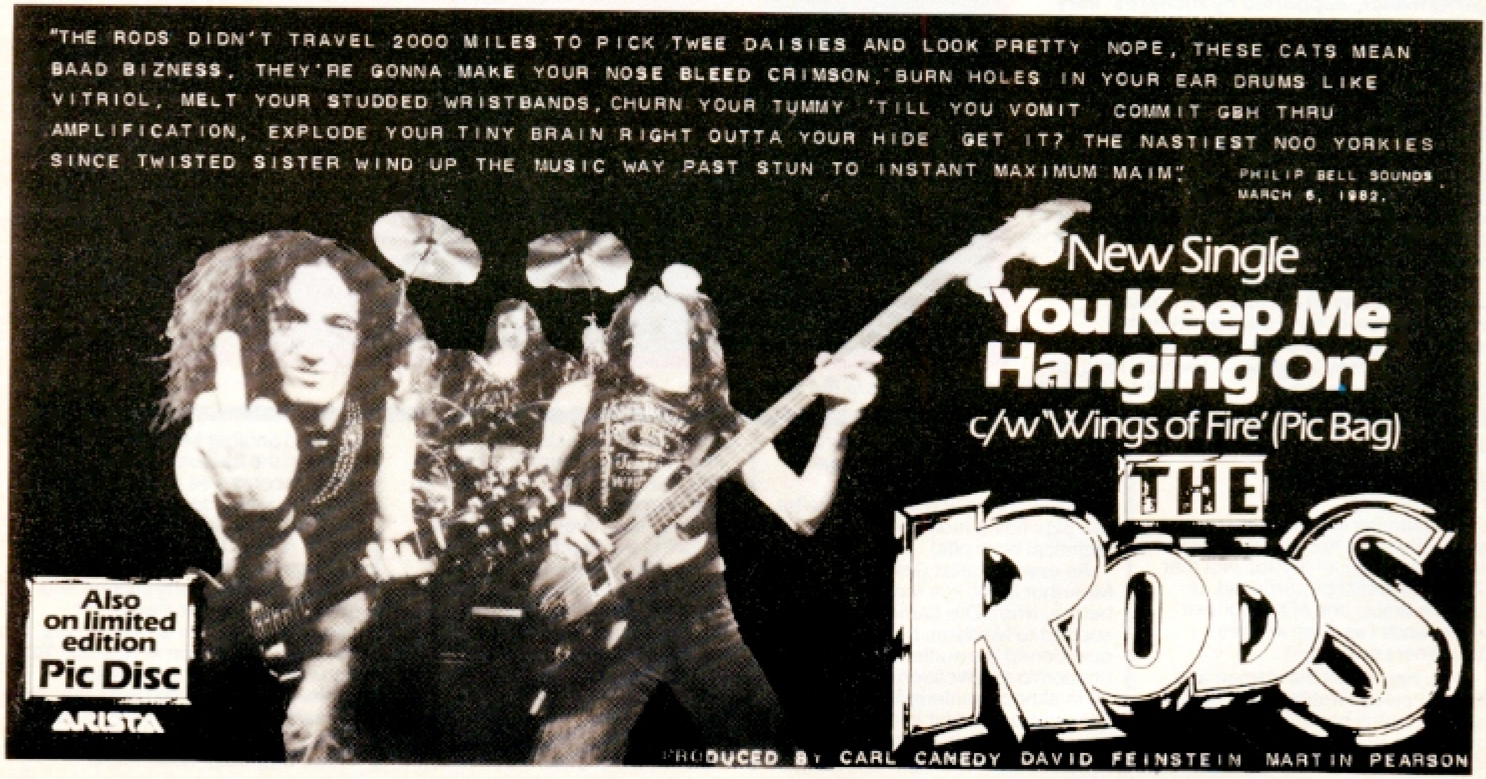
That impulse is the key factor at Gallagher gigs and tonight was no exception. With no set-list taped to the PA it's a different show every night — hence the atmosphere is always charged with anticipation. Rory simply goes where the impulses take him and, on this occasion, they led him more often than not towards slow blues, the best example of which came early in the set with Willie Dixon's 'Where In The World'.

But, even so, there was no shortage of faster material to keep the crowd on its feet, with excellent new songs like 'Bourbon', 'Big Guns' and 'The Devil Made Me Do It' standing proudly alongside the more familiar 'Wayward Child' and 'Follow Me'.

Other highlights were Rory's solo acoustic renditions of 'Ride On Red' and 'Philby', for which he donned his dulcimer-guitar to reproduce the sitar-like sound of the recorded version.

The set climaxed with a storming 'Shadow Play', complete with false ending, strobe and one of Rory's legendary duck-walks. The band left the stage but that famous Geordie roar demanded their return. Last buses came and went but few chased them. Most stayed for the two lengthy encores, the final one seeing a pairing of the old Rory standard 'Bullfrog Blues' with an incredible 90mph version of 'All Round Man' . . . and yet more duck-walks!

That was it, 20 songs and a two-hour five-minute set. Enough to make many of today's top bands hang their heads in shame. If you've seen him it's odds-on you're a convert. If not, check him out soon. It's a treat not to be missed. **NEIL JEFFRIES.**



"THE RODS DIDN'T TRAVEL 2000 MILES TO PICK TWEE DAISIES AND LOOK PRETTY NOPE, THESE CATS MEAN BAAD BIZNESS, THEY'RE GONNA MAKE YOUR NOSE BLEED CRIMSON, BURN HOLES IN YOUR EAR DRUMS LIKE VITRIOL, MELT YOUR STUDDED WRISTBANDS, CHURN YOUR TUMMY 'TILL YOU VOMIT COMMIT GBH THRU AMPLIFICATION, EXPLODE YOUR TINY BRAIN RIGHT OUTTA YOUR HIDE GET IT? THE NASTIEST NOO YORKIES SINCE TWISTED SISTER WIND UP THE MUSIC WAY PAST STUN TO INSTANT MAXIMUM MAIM". PHILIP BELL SOUNDS MARCH 6, 1982.

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THE RODS

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ARISTA

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KONCERTS

SPLASH WITH FLASH

ROLLING STONES
Apollo, Glasgow

THE LIGHTS go down. A roar goes up. A drum beat bursts through the din and with a sudden splash of colour Wyman, Woods and Richards troop on stage and into 'Under My Thumb'. When Jagger dances on, hands on hips, pouting meaningly, it's hard to believe that they've not been on a British stage in almost six years. The Stones's return is nothing if not triumphant.

The set, staging and performance all point to it being the unconfirmed farewell tour as they tear through an exhausting two hour show covering everything from Richmond to Riches. Their origins are given a respectful nod on old classics like 'Going To A Go Go' and a sublime 'Just My Imagination', but an unfortunate lapse into tired old rock tunes like 'Chantilly Lace' and 'Twenty Flight Rock' slows things up.

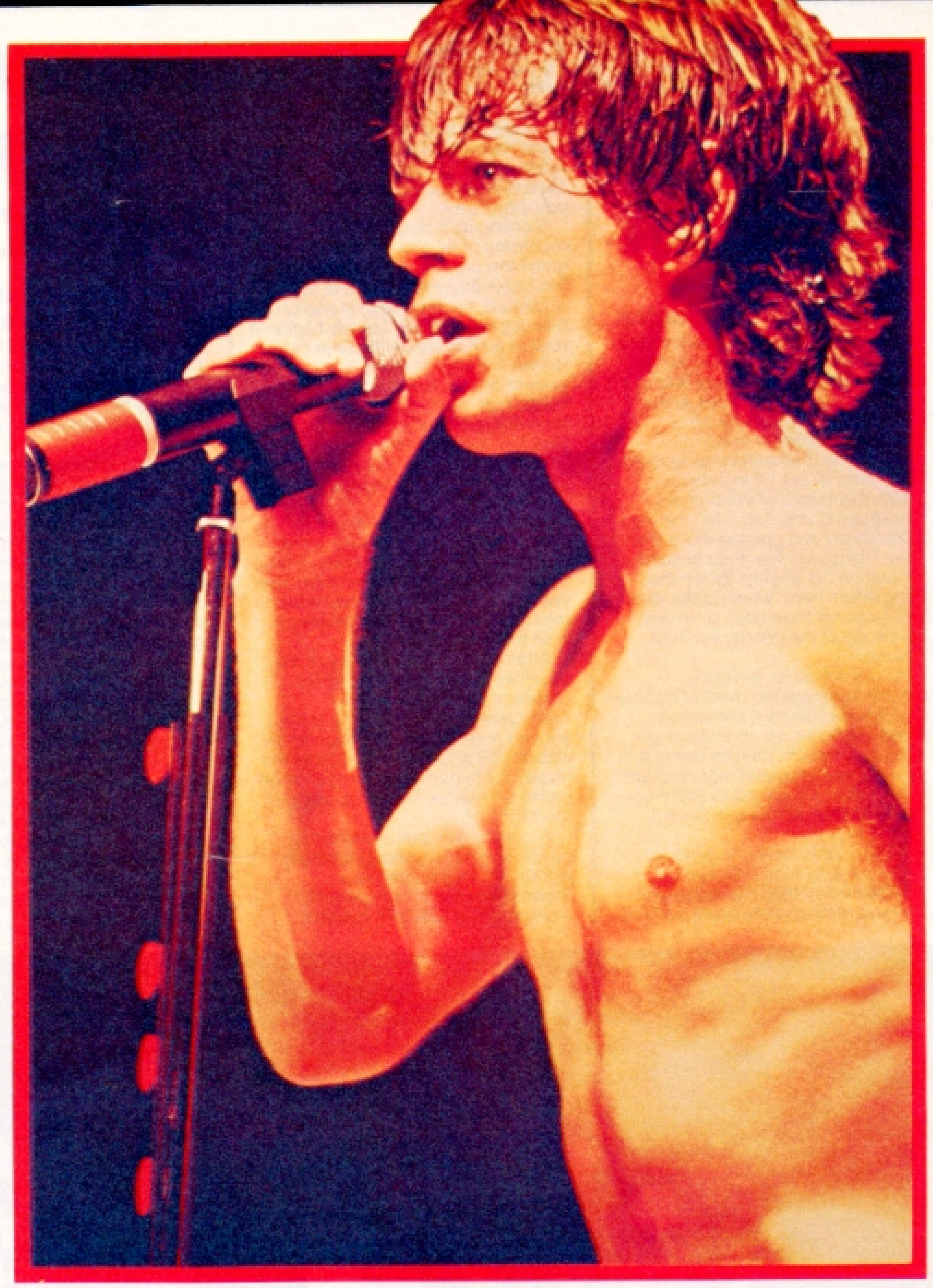
The sound is also dreadful for much of the first hour with Jagger's diction, never great at the best of times, lost in a battle to be heard above the twin guitars. But as they unearthed Stones classics like 'Time On My Side', 'You Can't Always Get What You Want' and an amazing version of 'Tumbling Dice' things begin to go exactly right.

You had to keep reminding yourself you weren't watching some new post-punk upstarts, such was Jagger's untiring performance, supported by Richards' fiery guitar work and the ever solid backbone of Wyman, Watts and piano player Ian Stewart.

As with every Stones show I've seen, however, it's the finale that will remain the most vivid picture. 'Honky Tonk Woman' followed by a ferocious 'Brown Sugar' — complete with Bobby Keyes' stunning saxophone solo — is topped by 'Start Me Up' and 'Jumpin' Jack Flash', with Jagger's overblown mock theatrics extending to the now traditional ritual of dousing the crowd with buckets of water.

They close with 'Satisfaction' which instead of coming across as a hollow regurgitation of long held sentiments sounds angry and alive and modern.

And then they're gone — for how long, or for good, who knows? BILLY SLOAN



Jagger models the wet look

ORE
Marquee, London

FOR a regular Marquee support band, there's a helluva lot of fuss being made about this lot. Not that I'm the slightest bit surprised as they're simply one of the tightest rock bands I've seen in ages — headliners or support.

You may recall the 'Armed and Ready' piece I wrote about them some months back, and at that time they were ruefully wondering where the next gig was coming from. Happily that situation has now been rectified to a degree and the band have recently opened for Girl, Marillion, Tyton and Tank, the latter two gigs being more than just technical blow offs!

As ever, vocalist Gordon McArthur is the key factor. The day before, when Ore came on as support to Marillion, he'd questioned the audience on their academic qualifications, mouthed off in almost unintelligible Glaswegian and let fly with half an hour of high pitched laughter. But if tonight's crowd thought they were in for a clowning session, they were only half right. Gordon may still be in the pub when he's supposed to be on stage, and he may also take the piss out of everyone present (including the band), but that doesn't change the fact that he's one of the finest singers currently on the circuit. His combination of ten pints before, and three gallons of water during the set seems to pay off in a big way.

But Ore aren't just a charismatic singer; they're a tight, powerful foursome, with guitarist Dean Howard another key figure. His neat work on the fretboard boosts the already confirmed appeal of songs such as 'She's So Permanent', the perfect single, and 'Yellow Fever', which is quite the finest set closer I've heard in years.

After all, how many support acts have you seen that always get demanded back for an after hours session? They're on at Reading '82, and who's to say the success achieved by Slade last year can't be repeated by Ore, I certainly know who my money's on (and it ain't the Three Degrees). **NICK KEMP**

WHO ARE THESE GUYS

And what are they doing in Kerrang?

Turn over to find out

Mike 'Samurai' Anthony prepares to do battle . . .

Cecil B. De Roth offers one of his leading men a little advice . . .

Can David Lee Bonaparte save the day?

Stark terror spreads wide across the faces of our little fiends . . .

DID'YA GUESS? Van Halen!

IN KERRANG! No 16 David Lee Roth revealed that a video had been made to accompany the release of Van Halen's 'Pretty Woman', which he himself had directed. He told us that it had been banned in Australia and Japan and so we felt morally obliged to find out just why it had angered the censors. When confronting Roth with the question, he replied: "Oh, you'd really have to see it for yourself!" There was only one thing for it . . .

As the film begins rolling in the band's New York press office we waited with bated breath. The music starts with 'Intruder' (the intro featured on the 'Diver Down' LP) and after a few shots of a seemingly deserted dusty town two dwarfs, who work as Halen security, incidentally, are seen tormenting a woman (?) tied to two posts. Disgusting!

Gradually the other three members of the group, minus Roth, appear in curious attire, having received distress calls to aid the young lady (?). As 'Pretty Woman' proceeds, Eddie, Alex and Mike assemble, before Roth himself enters stage left. The dwarfs flee in terror as Dave Lee comes to the rescue but in the final frame the 'pretty woman' appears to be removing a wig (!) . . . very strange.

Anyway, here is a selection of the scenes . . .

Eddie Van Eastwood (below) gets a distress call whilst preparing his beans'n'coffee . . .

KILLOWATT

The page that gets into gear by Chas de Whalley

IF I HAD A HAMER

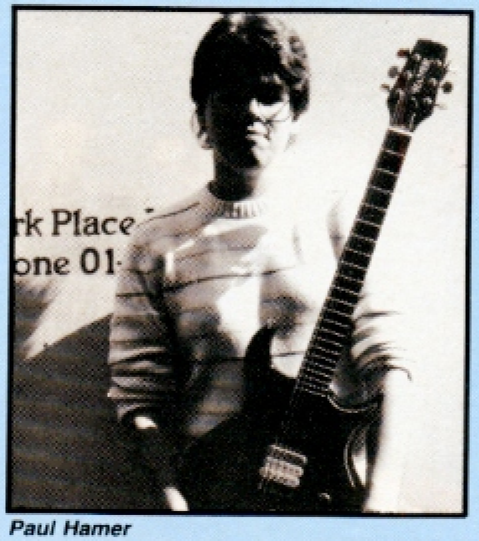
Guitar maker Paul Hamer's got loads

"ONE OF the reasons why people are wary of small guitar makers is that they can be unreliable. Consequently, a musician who has a good, innovative idea for a guitar design is usually afraid that a small guitar maker won't have the expertise to do the job properly. He's frightened he'll be left with a huge bill and an instrument that doesn't work the way it should. We're very proud that if somebody calls up asking us to do something that's really weird or over-the-top we'll not only have a go at it but, when we deliver the finished guitar it will look and play not like a one-off prototype but as if there have been hundreds like it before with all the bugs ironed out of the design years back.

"We now make all of Paul Stanley's guitars, for instance, and he comes up with some strange ideas. He first approached us when my partner Joel Dantzig and I were starting out in 1974 but at that point we were unable to meet his terms after he'd spent years trying hundreds of other guitars, however, he came back to us because everybody else had failed him. His requirements are actually quite strict. Some people don't take Kiss too seriously and put down their live performances but I think they have their work cut out playing that music and doing all those stage antics at the same time. So Paul not only wants a guitar that looks outrageous, he wants one that plays great too — one that doesn't feedback on stage. That may sound dumb but believe it or not that's the one area we came through for him where no other guitar maker could.

"Another guy we've done a lot of work for is Cheap Trick's Rick Neilsen. He and Tom Petersson are old friends of ours from way back and they've both confronted us with some tricky problems. Rick wanted a five neck guitar — one 12 string neck and four six string necks including a fretless one! That was so difficult to do it tied up all our workforce for the best part of a month. The time and effort went into making it fully playable. We couldn't overlook anything because Rick planned to use every neck on that guitar at every gig. He comes out with it for the encore and plays each neck in turn on the last song. It has a striking effect on the audience.

"We're one of the few companies who are prepared to experiment on a project and keep on experimenting until we get it right. For example, Tom Petersson came to us and asked for a 12-string bass, and though we told him there was no way we could build a neck that would stand the tension of 12 strings, he insisted. So we compromised. We knew that an eight-string bass worked OK so we decided to have a go at a 10-stringer, which meant arranging the strings in two sets of three and two sets of two.



Paul Hamer

The Paul Stanley collection.

CHEAP Trick took it on a tour of Japan and one night Tom was leaning out over the audience and a girl grabbed the head of the bass. Tom tried to pull free and in leaning back he managed to lift her off her feet and drag her onto the stage still clinging to the guitar — and the neck held firm! When we heard about that we got really enthusiastic about our new design of truss rod and went ahead immediately on designs for a 12-string and then an eighteen-string bass. The necks on those things are significantly wider and deeper than on a normal bass which naturally makes them more difficult to play. But guys like Tom Petersson invariably have huge hands to begin with and they're also the kind of musicians who are prepared to sacrifice something in order to get the sounds they want.

"An 18-string bass, for instance, sounds very different from anything else. It has six groups of three strings, each group having one bass string and two normal guitar strings tuned to the octave. The guitar strings act like a chord so when you pluck a note you get the bass as well as a rich ringing sound like a guitar and a violin together. It's very distinctive. But it's too new an instrument for its true value to be known. That's for the artiste to find out. Once they've convinced us of the validity of their idea then it's up to them to go out and make it work. Otherwise it's impossible to evaluate a new instrument.

"They laughed when the saxophone was invented and they laughed at the first solid electric guitar when that appeared in 1948. They also told Leo Fender that he was mad to consider an electric bass because it would never work. But without people having new ideas and trying them out there would never be any progression in music.

"When Joel and I first built guitars in 1974 the whole scene was very static. In the States anybody who was anybody played a Gibson Les Paul. You were lucky to see a Stratocaster anywhere. We were both playing in a band at the time and we wanted guitars that looked and sounded just that little bit different. I built myself an instrument and copied the Gibson Explorer style which was real unusual then because Gibson themselves only ever made 500 of them so very few people had ever seen one. Meanwhile Joel made himself a Flying-V shaped bass which was quite outrageous, but it was the Explorer that really clicked. People kept coming up to me after gigs and all they wanted to talk about was the guitar. They said nothing about the band or the music at all so I soon took the hint.

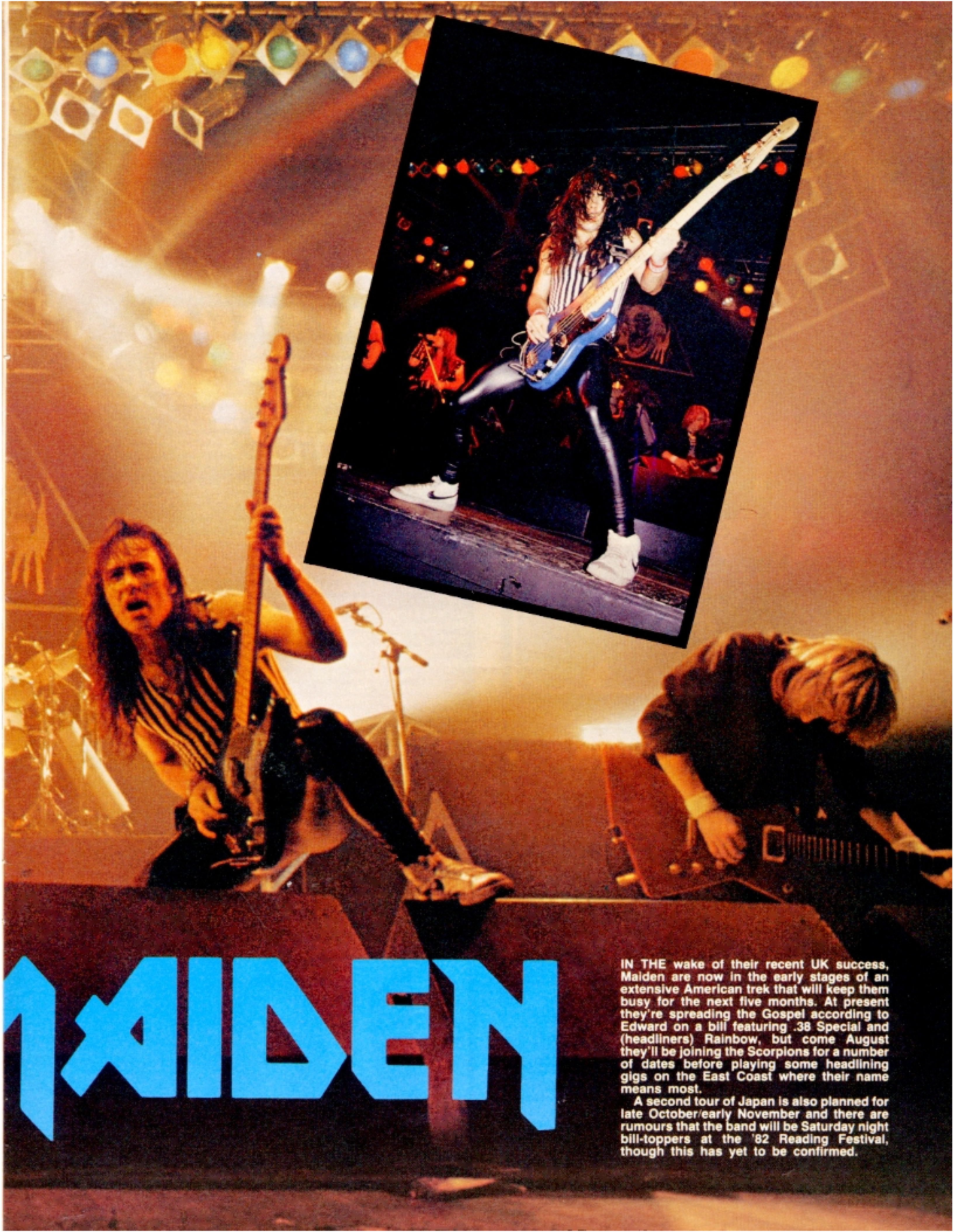
"We were selling vintage guitars at the time and most of the big groups who came into Chicago would come and visit us. So we began showing them our own guitars and right away Martin Turner of Wishbone Ash ordered a bass, quickly followed by Martin Barre and Ian Anderson of Jethro Tull, Boz Burrell and Mick Ralphs of Bad Company and loads more. So we sort of fell into full-time guitar making at the top. We've made instruments for just about everybody — Aerosmith, Hall and Oates, the Police, the Pretenders, MSG and John Entwistle who ordered a 12-string bass with quadrophonic pickups. It looked like something out of Star Wars. I suppose our proudest moment came when John Belushi, who was a great friend, asked us to make monogrammed guitars as gifts for Keith Richard and Ron Wood of the Stones.

"NOW we have a small factory just outside Chicago and we manufacture a whole range of guitars as well as the one-off custom models. We seem to have created a number of market trends too. Soon after we made our Standard — the one with the Explorer body shape — readily available Gibson re-issued theirs and then the Japanese began to copy it. In 1976 we launched a double cutaway special which prompted Gibson to reintroduce theirs again, but at the moment we're most excited about the new prototype model we've developed with Andy Summers of the Police. It looks very simple with one pick-up, one volume and tone control and a single toggle switch, but the variety of sounds you can get are really quite incredible. The secret lies in the pick-up which incorporates a single coil and a double coil, Humbucker type, so it's possible to get anything from a sharp Stratocaster tone to a richer Les Paul sound with a good midrange Hamer sound in between. And it's only half the price of a new Strat.

"I think people are fed up with mass-produced guitars because they can see how the big manufacturers sacrifice quality and craftsmanship for profitability. All our guitars, however, are made by hand and we choose the wood we use not to get the greatest yield for the least cost out of the lumber but so we can ensure the grain runs straight and true. We finish each guitar individually too. I read something the President of Fender guitars said the other week. He announced that they'd just developed a new machine that will finish every Fender guitar neck so they feel identical. But he's got it wrong. People don't want that. They want an instrument with character, which is what we try to make at Hamer."

IRON

PICS BY: ROBERT ELLIS



MAIDEN

IN THE wake of their recent UK success, Maiden are now in the early stages of an extensive American trek that will keep them busy for the next five months. At present they're spreading the Gospel according to Edward on a bill featuring .38 Special and (headliners) Rainbow, but come August they'll be joining the Scorpions for a number of dates before playing some headlining gigs on the East Coast where their name means most.

A second tour of Japan is also planned for late October/early November and there are rumours that the band will be Saturday night bill-toppers at the '82 Reading Festival, though this has yet to be confirmed.

ARMED & READY

More new bands to watch out for

Bands interested in appearing in the Armed and Ready section should send a record or tape, photo (preferably black and white) and relevant details, including contact number/address, to Armed and Ready, Kerrang!, 40 Long Acre, London WC2.

MORTAL DISGUISE

MORTAL DISGUISE hail from Luton. So! No, really, Mortal Disguise, who'll probably be hitting London as you read this, are one of the most exciting new rock bands around. Something I've said countless times before about countless others, I know, but with such a large amount of undiscovered bands around, it's not surprising that a good 50 per cent of these are going to be pretty hot.

Mortal Disguise came to my attention in the form of a demo package that must rank as the most original of all time — their tape came complete with biography, photo and poster, and the whole collection was attractively packaged in a personalised cornflake box . . . yeah, that's right a bloody cornflake box. But despite this distinctly gimmick-free promotional device, the actual contents reek of success. Fast driving rock'n'roll, screaming guitars and melodies that demand attention from the daytime radio dj's. One of the offerings was penned by the infamous Gary Holton from the sub-legendary Heavy Metal Kids and, with its typical Holton title, 'Jimmy Brown' must be a hot contender to grace the A side of a single.

The band play a highly original brand of hard rock, and explain many local supporters like what they're getting too . . . "There's a crowd out there who enjoy our sort of music — and we like playing that sort of music".

The rise of Mortal Disguise seems to be akin to that of Spider, playing around wherever gigs are available and not afraid to graft in order to achieve success. It's always the workers who get there in the end, and I have no doubts about the future of this collection of musicians. Mortal Disguise, a name to watch out for.

NICK KEMP

VIRGIN STEELE

VIRGIN STEELE, describing themselves as a 'second generation Heavy Metal band', came into being last year in the vicinity of Suffolk, Long Island, New York. Formed by guitarist Jack Starr, the band have created quite a buzz around the Big Apple, playing support to Krokus last month and being likened by the local press to such luminaries as Riot and the Rods.

With vocalist/keyboardist David DeFeis, bassist Joe O'Reilly and drummer Joey Ayvazian completing the line-up, the group will be making an appearance on the 'US Metal II' compilation LP due out on Shrapnel records and hope to be recording their debut album shortly.

Things got under way when Starr returned after a brief spell in his native France, much disillusioned with the music business having turned down an offer to become a permanent member of Trust. After retiring to the sanctuary of his room for two years to write material he then set about assembling a group in accordance with his own ideas and attitudes towards Heavy Metal. The result is a band intent on producing hard, fast rock dominated by a sharp frontal guitar assault and searing vocals very much in the Judas Priest mould. Indeed, the power of DeFeis' voice, measured at 108 decibels over a three-and-a-half octave range, ranks alongside Halford's incredible larynx, and the group have strengthened the connection by composing a song, 'Livin' In Sin,' dedicated to their heroes lifestyle.

Virgin Steele are surfacing at a time when the US seems at last ready and willing to embrace European Heavy Metal and produce its own 'New Wave'. With the recent charting of albums by the Scorpions and Joan Jett in the American Top Ten, the band's timing seems particularly good. Gigging regularly around the New York clubs, they should soon attract serious interest and plans are afoot to cross the 'Pond' and play in Britain, the home of what they refer to as the 'Metal Gods'.

The future of Virgin Steele should prove both fascinating and meteoric. We can only wait expectantly.

Virgin Steele can be contacted through Jack Starr at 27 Abbott Drive, Huntingdon, New York 11743, USA (Tel. (516) 423-8625.)

DAVE DICKSON

KERROSWORD!

By Sue Buckley

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ACROSS

1 An alien vocalist (3,5)
5 Colour of 2 down's foot (5)
7 Once he could be trusted (4,7)
10 Faithful Grand Prix (4,2,9)
12 Give Free's Fraser his full name (6)
14 AC/DC's rivals led there (4)
15 Reared by Peart and Co. (5)
17 Classic from Plant and Co. (5,5,4)
21 19's got none (5)
22 Tin-pot deities for Halford (5,4)
23 Jagger wanting to leave his imprint? (6,3)

DOWN

2 Jogging Paul Samson? (2,3,3)
3 . . . and Iron Maiden follow (3,2,3,5)
4 Catch him on the rebound (4,3)
5 Axeman from Alkatrazz (3,6)
6 Steely Dan LP (3)
8 What Naz found in Wonderland (6)
9 Saxon Glockner (5)
11 April Wine anthem (1,4,2,4)
12 Stourport Stalwarts (3)
13 Who, according to Queen, are champs (2)
16 3 down have its number (5)
18 Nancy Wilson's band (5)
19 Overkiller? (5)
20 BOC's Lanier (5)
21 It scratched Ted (3)

Solution on page 46

RORY GALLAGHER

NEW SINGLE

big guns

taken from the album
JINX.

INCLUDES FREE PATCH

Chrysalis

PENPALS!

Just send your details to Penpals, Kerrang! 40 Long Acre, London WC2. We'll print as many as we can in each issue of Kerrang!

HI, I'M Billy and I'm a 19-year-old HM freak and looking for a female HM fan from the same or West Midlands area to write and possibly meet for gigs etc. I'm into most HM bands especially Scorpions. So come on all you 'lady starlights' get writing, you'll find me working up sone dynamite at **44 North Walls, Stafford.**

LONELY (18) attractive, tall female wants headbangers to go to gigs and socialize with, I'm into most HR/HM. So come on all you goodlooking hunky male headbangers get pen to paper and write to me and cheer up a lonely female headbanger. Females too, I need new mates. **Sarah, 17 Ashling Road, Addiscombe, East Croydon, Surrey CR0 7DA.**

I'M A 24-year-old fanatic from the US into Angelwitch, Sweet Savage, Highway Chile, Mercyful Fate, etc. Need serious UK, Dutch, Swedish, French and German live tapes, views and info on all NWOBHM bands. **James Ferraro, 243A Melvilles Street, Rochester, NY 14609 USA.**

ANYONE INTO Hendrix, Scorpions, Ulrich Roth, Hawkwind, Arc, Rory Gallagher, Pink Fairies, Diamond Head, Trespass etc? Write to: **120A Campbell St, Santa Cruz, California 95060 USA. Need More Rockers Out Here!**

WE ARE two 18-year-old Texas guys who finally overdosed on AC/DC and are currently into Accept, Angelwitch, Ozzy, Samson, Iron Maiden etc and any other new metal we might get our greedy hands on. Our quest is to obtain female correspondence from England to fill us in on current and upcoming British groups. All letters and pictures appreciated and answered. **Clint Forsvall and Chris Gatlin, 13835 Waterfall Place, Dallas, Texas 75240 USA.**

HELLO, I am an Italian HM kid. I wish to enter into correspondence with English girls and English boys (especially girls). I am 18 years old and am into Motorhead, Iron Maiden, Judas Priest and Black Sabbabth. **Fulvio Mazzaro, Via Mario Gigante 58, 80126 Naples, Italy.**

TWO MALE rockers, Mick & Wayne, aged 16, require the company of two good lookin' female rockers, aged 15-17. Must have great sense of humour and live in the Macclesfield or Manchester area. We're both into AC/DC, Rush, Quo, Gillan, Whitesnake, and Iron Maiden. We'd like to meet up and also go to gigs with ya soon. Recent photo essential, Bye for now, hope to see ya soon. **Michael Garde, School House, Ryles Park Road, Macclesfield, Cheshire.**

HI, WE are three female headbangers, wanting to get in touch with three hunky male bangers around 18 ish. Our fave groups are AC/DC, Quo, Maiden, Saxon, Ozzy, Motorhead and many more. A photo would be very much appreciated. Also please state whether you want to write to Olwen (16), Julie (16) and Maria (15). Get in touch with **Olwen, Garner, 9 Maesyrawel, Tregaron, Dyfed, Wales.**

TO ALL the fantastic people who bothered to write concerning my thesis on HM/HR music (my letter in Kerrang! No 14) I can't afford postage to reply to you all, so I'll say 'Thanks loads, you're great' your letters were amazing and very helpful. **Hilary Shimell.**

I'M A 15-year-old headbanger into most heavy groups, especially Gillan, Motorhead, AC/DC, Saxon, Sabbath and Tygers. Any males with similar taste, aged between 15 and 16 get scribbling to: **Julie Innes, 25 Scales Crescent, West Wylarn, Prudhoe, Northumberland.**

I'M A small, loveable rocker into the Doors, Led Zep, Whitesnake, Rush, ELP, Scorpions, bikes and dark skinned, long haired males who like fun. 17 onwards. Please send photo if poss. **Shortcake, 32 Slater St, Sutton in Ashfield, Notts.**

CALLING ALL you leather lovers out there, get off your ass and scribble to us three lady headbangers, 18, 19 & 21. Stuck here in Belfast. Heavily into Zep, Blackfoot, AC/DC, ZZ Top. Visiting Manchester soon, would like to hear from guys who know the score out there. Letters to **7 Twickenham Street, Belfast, BT13 1AW.**

LONELY GERMAN girl (15) is looking for any male HM and HR fans (must be 15+) who would like to write to me at once and perhaps meet me when I'm coming over to GB in 1983. Besides: I'm into Girlschool and AC/DC and absolutely crazy on Bon Scott. I'm looking forward to hearing from you. **Esther 'Phil' Laib, Schillerweg 29, 6228 Eltville 1, West Germany.**

HI THERE. My name is Amanda and I'm looking for a metal maniac between 14-16 who digs AC/DC, Maiden, Sabbath and Motorhead. Angus Young lookalikes gratefully accepted, so burn a letter along sometime. **Amanda Mansfield, 39 St Mary's Ave., Northwood, Middx HA6.**

FEMALE SLADE penpal wanted for swapping photos, records, tapes etc write to: **Mark Richards, 49 Lawson Crescent, South Queensferry, Edinburgh, Scotland.**

HI, I'M Samantha Barrett but I prefer to be called Sammy. I'm 12 and I'd like a penpal between 12 and 15 (male or female) I like Whitesnake, Gillan, Status Quo, UFO and Bad Co. Enclose a photo if poss but I will still answer if you don't. **S. Barrett, 13 Rowan Drive, Billingshurst, West Sussex.**

IS THERE anybody out there who wants to write to a 17-year-old coloured rocker into most good HM. UFO, Schenker, Rainbow, late Floyd, AC/DC and Led Zep. I also listen to Neil Young and never miss TV or the radio. So get writing. All letters welcome. **Wayne Demercado, 336 Davidson Road, Croydon, Surrey.**

WE HATE Motorhead, in fact all Motorhead freaks should be banished from the human race. Help! We are surrounded by greased up Lemmy lovers. Reinforcements urgently required to assist two 16-year-old frienzied female freaks in our struggle to save the rock world as we know it. Only the insane need reply. **Michelle and Sarah, 13 Fingringhoe Old Heath, Colchester, Essex.**

HEART FREAK (21) would like to meet/write to older Heart freaks, male/female in London area (preferably) aged 18+. Also into Aerosmith, Jethro Tull, etc. All letters answered. **David Brooks, 3 Normanby Close, Upper Richmond Road, Putney, London SW15.**

I AM nearly 17 and I would like to hear from any devoted fans of Lynyrd Skynyrd, Budgie, Nugent, Yes, Free, Joplin etc. No Motorhead, Saxon , AC/DC freaks please, pref males but females accepted. **Fiona Mallinson, 104 Bristol Drive, Battle Hill Wallsend, Tyne & Wear NE28.**

HIPPY MALE, 22, into Led Zep, Free, Blackfoot, Skynyrd, Yes etc also into Moorcock, Tolkien, CND, peace, seeks penpals from anywhere. Also seeking one special hippy girl (from Newcastle/Tyneside area) for a loving relationship (hopefully). Age, looks etc immaterial as personality and interest in above is more important. All letters answered. **Marc, 3 Cragston Avenue, Chiltern Park, Newcastle Upon Tyne NE5 3TS.**

PEACE LOVING long haired 18-year-old who likes to freak out, into all quality HR especially Purple, Zeppelin, Sabs, Rainbow, Whitesnake etc, would like to hear from fun loving females with similar interests. **Mark, 22 Cae Gorlan St West End, Abercarn, Gwent.**

MALE ROCKER (25) into most rock/metal, seeks like-minded males and females in the Abingdon/Oxford area. **Mark, 9 Compton Drive, Abingdon, Oxon, OX14 2DD.**

HOT 'N' HAIRY Hippy headbanger (16) into AC/DC, Alice, Whitesnake, and Planet Gong, seeks mystick sisters, 15+. Must be OTT and easy going. Photo please. **Paul, 16 Fensway, Hutton, Nr Preston, Lancashire.**

I AM 24 years old male rocker into Black Sabbath, Ozzy, Motorhead, Saxon, Zeppelin, Iron Maiden. I would like to hear from any females 18-25. Come on rockers move pen to the paper. **John Foster, 40 Kingsland Road, Farnworth, Bolton, Lancs BL4.**

HELLO PEOPLE, I'm a 20-year-old female art student stranded in jazz funk land, and desperately need someone(s) to write to before I go mad. I'll write to anyone, I'm not proud, and any ages, sex and inclinations, or creed. **Tracey Meredith, Flat 5, 57 New Dover Road, Canterbury, Kent.**

ATTENTION ANY female headbangers 16+ in the Chorleywood/Amersham area. I'm 16½ and into all types of HM/HR. Interests include Heavy Music, bikes and AC/DC. I'm also in a band myself. So get those letters rolling. All answered, Photo appreciated. **Nigel Middleton, 10 Amersham Road, Little Chalfont, Bucks.**

I'M INTO Free, Led Zep, Doors, Cream, Janis Joplin, Jefferson Airplane, Humble Pie and CND amongst other things. My aim is to find someone or some people to go to gigs with in the north east area. Correspondence only is OK by me. **Lionors Pendragon, 8 Coronation St, Annitsford, Cramlington, Northumberland NE23 7RD.**

HELL BENT for headbangers, hello from America. I would like to hear from you. I like Judas Priest, MSG, Sabbath, Motley Crue etc. Ages 9 to 13 — **John Burton, 2936 Barton Skyway No. 450, Austin, Texas, 78746, USA.**

22-YEAR-old American female metal freak wishes to correspond with worldwide fans of: Blizzard of Ozz (No 1) Leppard, MSG, UFO, Rush, Krokus, Scorpions, Sabs, Priest, AC/DC etc. Write now, **Dawn: 3300 Purdue, Crosicana, Texas, 75110 USA.**

21-YEAR-old graduate with big fast bike and unpolished pillion seat would like to hear from local slim young ladies (19-22) into Blackfoot, Skynyrd, Zeppelin, Neil Young etc for concerts, fast rides and living life to the full. Send photo if poss. All letters answered **Colin George, 15 Blinkbonny Crescent, Edinburgh EH4 3NB.**

26-YEAR-old male into Southern Boogie, Blackfoot, Molly Hatchet, 38 Special, Doc Holliday and the Henry Paul Band would like to hear from male/females for exchange tapes, badges communication etc. **David Owens, 36 Par Green, Par, Cornwall.**

FEMALE, 14, into nothing in particular, would love to write to any long haired male HM feaks, 15-19 preferably, into Zeppelin. **Melanie Branton, House 4, Christ's Hospital, Hertford, Herts.**

WE ARE two female headbangers aged 12 and 13 and are into AC/DC, Girlschool, Motorhead, Joan Jett and Meatloaf. If there are two male headbangers out there aged 13-14 (Graham Bonnet and Angus Young lookalikes especially) please get pen to paper and write to us. **Catherine Dodd, Blakemere Treflach, Oswestry, Shropshire. Sharon Jones, Y-Garth, Nantmour, Oswestry, Shropshire.**

STOP DEAD and take note. I'm a 17-year-old unemployed, bored and lonely alcoholic Motorhead freak. I'm a complete loon, I love bikes and believe it or not Lincoln City FC. I'll answer every letter. I wouldn't mind meeting you either. So get writing now. **Miss Ness Houlden, 34 Nelthorpe Street, Lincoln, Lincs LN5 5SI.**

IF YOU like going to gigs, having a laugh and live anywhere in or near Greenford, Wembley, Sudbury, Harrow etc, why not get in touch with a 13-year-old Indian Kiss fan, male, also into Priest, UFO, Maiden, Rush, Scorps, Foreigner, Gamma and Wolf. **Alvin, 35 Maybank Avenue, Wembley, Middx.**

EDDIE RULES OK. My name is Ron Petersen, I'm an 18-year-old male and I live in the USA. I love HM and I'm into Motorhead, Saxon, Maiden, Vardis, Tygers and lots more. I'd love to hear from any headbangers, male or female. I will answer all letters. **Ron Petersen, 1525 Melrose Avenue, Waukegan, Illinois, 60085, USA.**

TOUR NEWS!

MOTORHEAD, having just completed their first major headlining tour of the States, are now preparing themselves for the Hackney Festival on July 25. The gig will mark Lemmy and the boys' first appearance on these shores with guitarist and former Wild Horseman Brian Robertson, who has confirmed he will be playing the festival though whether he remains a permanent member of the band has yet to be decided. Certainly no firm decision will be made before the band return to Britain.

The full line-up has yet to be confirmed but, at the time of going to press, it reads: Motorhead/Saxon/Spider Angelwitch/Lightning Raiders/T.34/Sleak. The gig kicks off at 10.00am and will finish at 10.00pm. There will be a raffle with a 1000cc Harley-Davidson motorbike as first prize.

Tickets are priced at £9.00 and are available from Downtown Records, Ilford Fair Deal, Brixton, or by post from UKA Promotions Ltd, PO Box 143, London E17. Crossed cheques or postal orders should be made payable to UKA Promotions Ltd.

PHIL LYNOTT, fresh from the recent Thin Lizzy tour, is preparing his second solo album for release on August 20. The album bears the working title 'The Phil Lynott Album' (no, seriously) and a single is expected in July. Entitled 'Together' b/w 'Somebody Else's Dream' it's been co-produced by Ultravox's Midge Ure and should be available in 7" and 12" format. Keyboardist Darren Wharton is the only member of Thin Lizzy to play on the album which may also feature Dire Straits guitarist Mark Knopfler who appeared on Lynott's first solo outing 'Solo In Soho'. In addition, there are live dates planned in Ireland and the UK although British dates have yet to be confirmed.

Thin Lizzy, incidentally, are expected to be in the studio around August to record a new album and should soon be releasing a second live video package recorded at their recent London Dominion dates. For rock'n'roll history buffs this will be the first time any band has had two videos available for retail simultaneously.

Phil Lynott has lined up the following Irish dates in June and July. They are: Londonderry Rialto June 24, Monahon Emy Vale 25, Festival of Macroom 26, Mullingar Festival 27, Dublin Francis Xavier Hall 29, Drogheda Rossnaree Hall 30, Sligo Baymount July 2, Co Mayo Pontoon 3, Ballybunnion Atlantic Ballroom 4, Belfast Masefield Leisure Centre 8 and Omar 9.

Lynott will be accompanied by Wharton and an assortment of English and Irish musicians.

BERNIE TORME on the road with the Electric Gypsies, to promote his new solo album 'Turn Out The Lights', plays Thatcham (Berks) Silks June 21, Swindon Brunelle Room 22, Margate Winter Garden 23, London Marquee 26, Sheffield The Limit July 8, Colwyn Bay Pavillion 9, Southport Dixieland Leisure Centre 10, Retford Porterhouse 19, Basildon Raquels 20.

SARACEN, the Derby-based 'progressive' rock band play Southall Heads club on June 24.

SPARTA, NOW with new vocalist Trevor Morgan, conclude a short tour with dates at Leeds Peel Hotel June 25 and Hatfield Polytechnic 27. They'll soon be entering the studio to record their third single.

JOURNEY INTO THE UNKNOWN

(Well, almost)

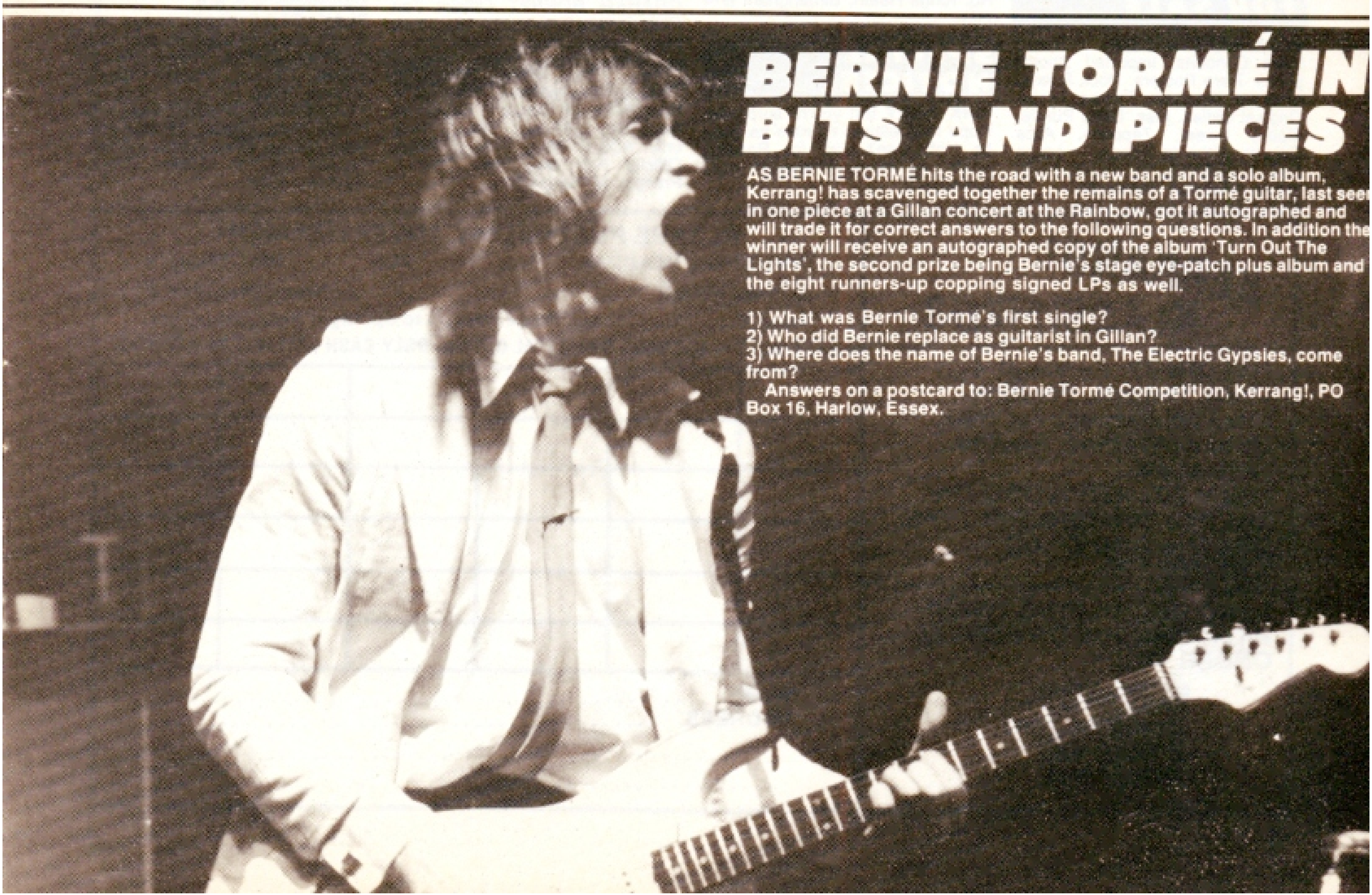
ANOTHER OFFER from the hallowed halls of Kerrang! — this time a dozen 'Escape' Journey T-shirts made in the USA, AND (pause for breath), a further 20 picture discs of the 'Don't Stop Believin' ' single, complete with a nine minute audio-biography/group story in words and music. Correct answers to the questions (below) will ensure the 12 winners BOTH prizes and the eight runners-up a copy of the disc. There's not a second to lose!

1) Who are the members of the original Journey line-up from 1975 who remain in the band today?

2) What was the title of Journey's Top 20 hit in the States and which album was it taken from?

3) Name the band who supported Journey on their US 'Departure' tour whose then keyboard player Jonathan Caine eventually joined the Journey ranks.

Answers on a postcard to: Journey Competition, Kerrang!, PO Box 16, Harlow, Essex.



BERNIE TORMÉ IN BITS AND PIECES

AS BERNIE TORMÉ hits the road with a new band and a solo album, Kerrang! has scavenged together the remains of a Tormé guitar, last see in one piece at a Gillan concert at the Rainbow, got it autographed and will trade it for correct answers to the following questions. In addition the winner will receive an autographed copy of the album 'Turn Out The Lights', the second prize being Bernie's stage eye-patch plus album and the eight runners-up copping signed LPs as well.

1) What was Bernie Tormé's first single?
2) Who did Bernie replace as guitarist in Gillan?
3) Where does the name of Bernie's band, The Electric Gypsies, come from?

Answers on a postcard to: Bernie Tormé Competition, Kerrang!, PO Box 16, Harlow, Essex.

KLASSIFIEDS

PENPALS

I'M A 20-year-old coloured headbanger into Zep, Purple, Sabbath, Rush, MSG, Scorpions, AC/DC, Snake, etc. I'd like to hear from any females interested in going to gigs and pubs. Photo appreciated but not essential. Stephen Page, 148 Devonshire Rd, Chiswick, London W4 2AW.

LONELY MALE Headbanger 19. Into Purple, Zeppelin, Free, Maiden and most HM seeks similar female to write or meet on the London area. Box No K34.

3 GIRLS require friends in Bristol to meet at Granary/Tiffanys. Either sex. 18+. Only love of rock music essential. Tel: Skye 647985 or write to Mel, 301 Redcatch Rd, Bristol BS3 5EJ.

DERBY MALE, aged 19, into Rush, Zeppelin, HM wants a female for good friendship, and company, as I'm alone. Anywhere around Derby/Staffs. Box No K30.

PERSONAL

LONELY MALE Rocker 26 into Gillan, Purple, seeks similar female to liven up (love) life, photo please. Box No K32.

INTERNATIONAL PENFRIENDS, Springfield Rd, Darlington, Durham. Available any country any age. SAE for details.

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ROCK POSTERS! ROCK POSTERS! Rare out of print Edition! Giant 38 x 25 Full Colour £2 Each. Post Free. The Sweet, Meatloaf, Stranglers, ELO, Dylan, Jethro Tull, Dire Straits, Foreigner, Yes, Santana, FOLLOWING ARE £2.50 (Post Free) Led Zeppelin 1. Grateful Dead, Jimmy Page, Jimi Hendrix, Robert Plant, Bad Company, Boston, Iggy Pop, Doors, Aerosmith, Kiss, Ted Nugent, Boston, Iggy Pop, Kiss 2, Led Zeppelin 2, Judas Priest, Kiss 3, Rush, Jimmy Page 2, Robert Plant 2, Van Halen, Jimmy Page 3, Motorhead, Robert Plant 3, Peter Criss, Gene Simmons, Ace Frehley, Paul Stanley, AC/DC, Devo, Ritchie Blackmore, Genesis. Cheques P.O's — RS Posters, Ivy House, North Street, Milverton, Somerset.

GIRLSCHOOL BLUE murder tour t-shirts, blue & white design on black t-shirt, tour dates back. £3.00. **BLACKFOOT** 4 colour marauder design t-shirt on black t-shirts, tour dates back. £3.00. Mayhem, 48 Wordsworth St, Gateshead, Tyne & Wear. Trade enquiries welcome.

BEADED HEADBAND wristband, chokers, etc. SAE for details Prince Elrics Mystical Jewels, 215 Grange Rd, Kings Heath, Birmingham B14 7RT.

SPECIAL NOTICES

PINK FAIRY Bet you're surprised. Hope next eleven months as good as last! Can't wait for Reading again. All my love always. Miss Motorhead.

KASJADE FREELANCE Artwork. Record Sleeves etc for info send SAE to Lez, 6 West Promenade, Driffield, Humberside.

FRED, WELCOME, to the Tygers! Andy, Anna + all Tygers Fangs.

JANET I Love you. Ian x x x

RECORDS FOR SALE

HEAVY METAL records for sale. Pic discs, coloured vinyls. SAE to Steve Taylor, 373 Bury Rd, Tong Fold BL2 5ED.

HEAVY ROCK HEAVY METAL send SAE for extensive catalogue to Rock Revelations, PO Box 151, Kingston, Surrey.

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RAINBOW IN Concert, Essex, W Germany, 1981 tour. £29.99. VHS only. Add £1.00 p + P. Rainbow Official Fan Club, PO Box 7, Prescot, Merseyside.

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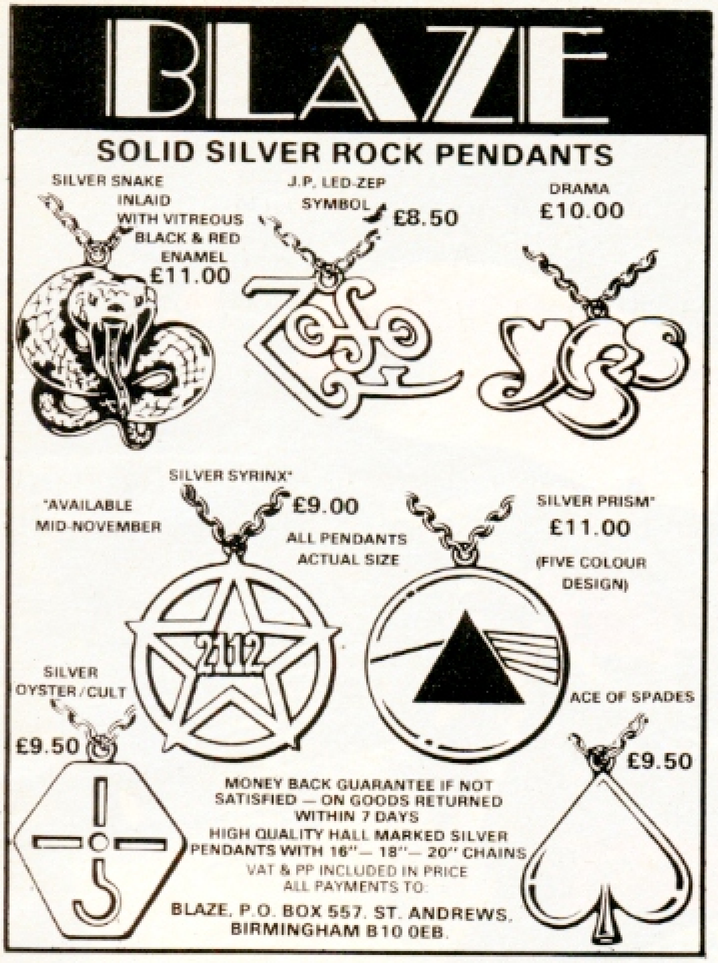

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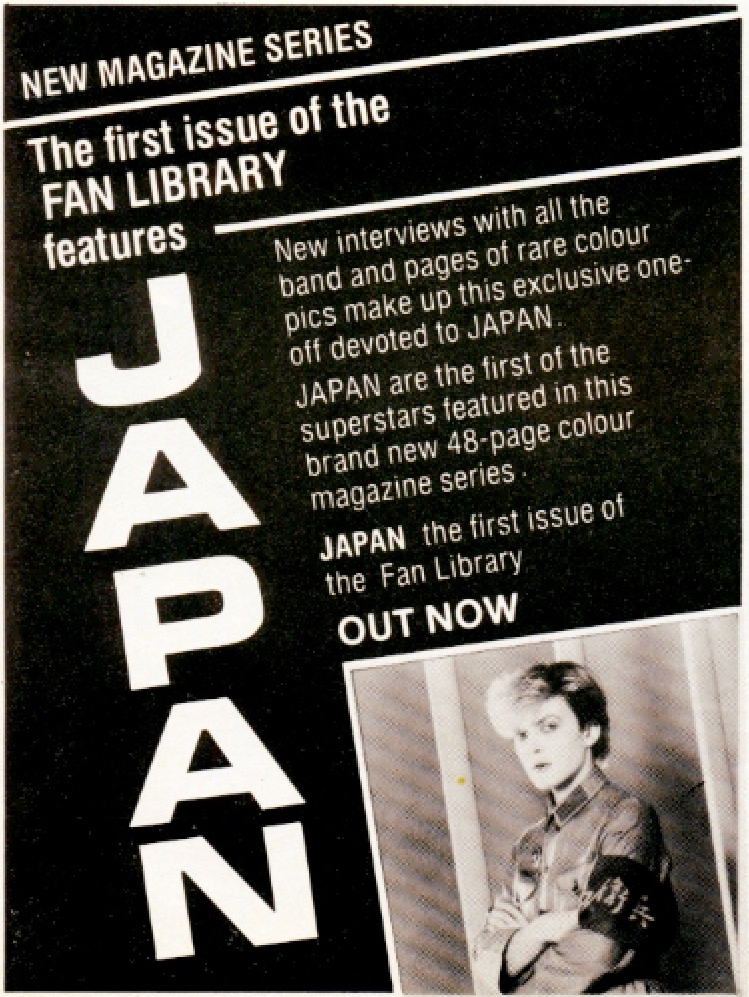

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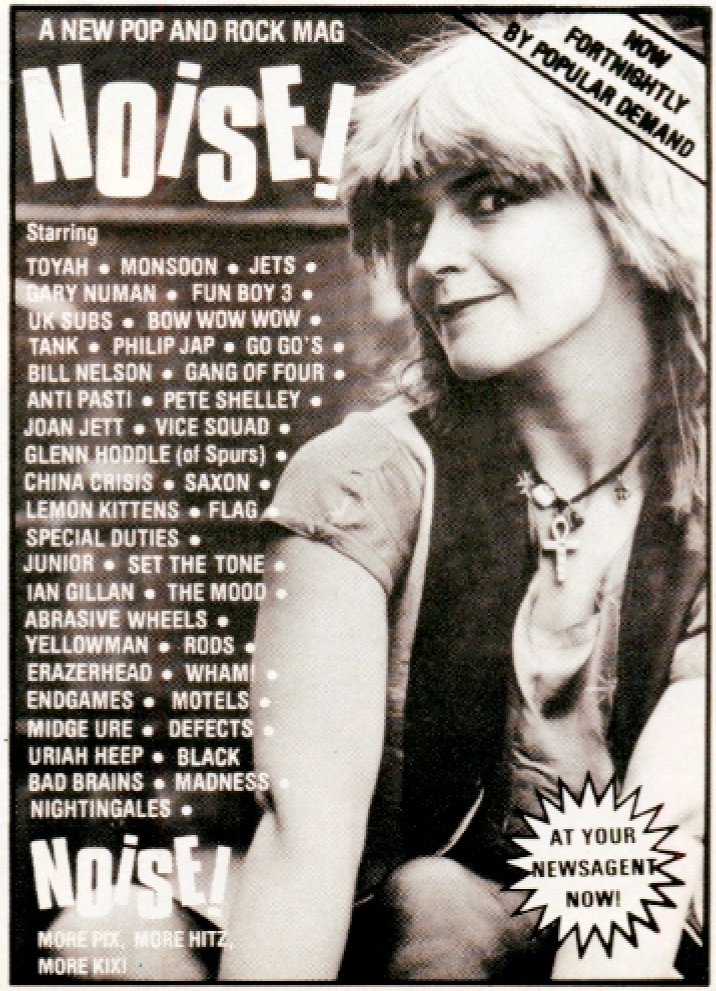

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AT YOUR NEWSAGENT NOW!

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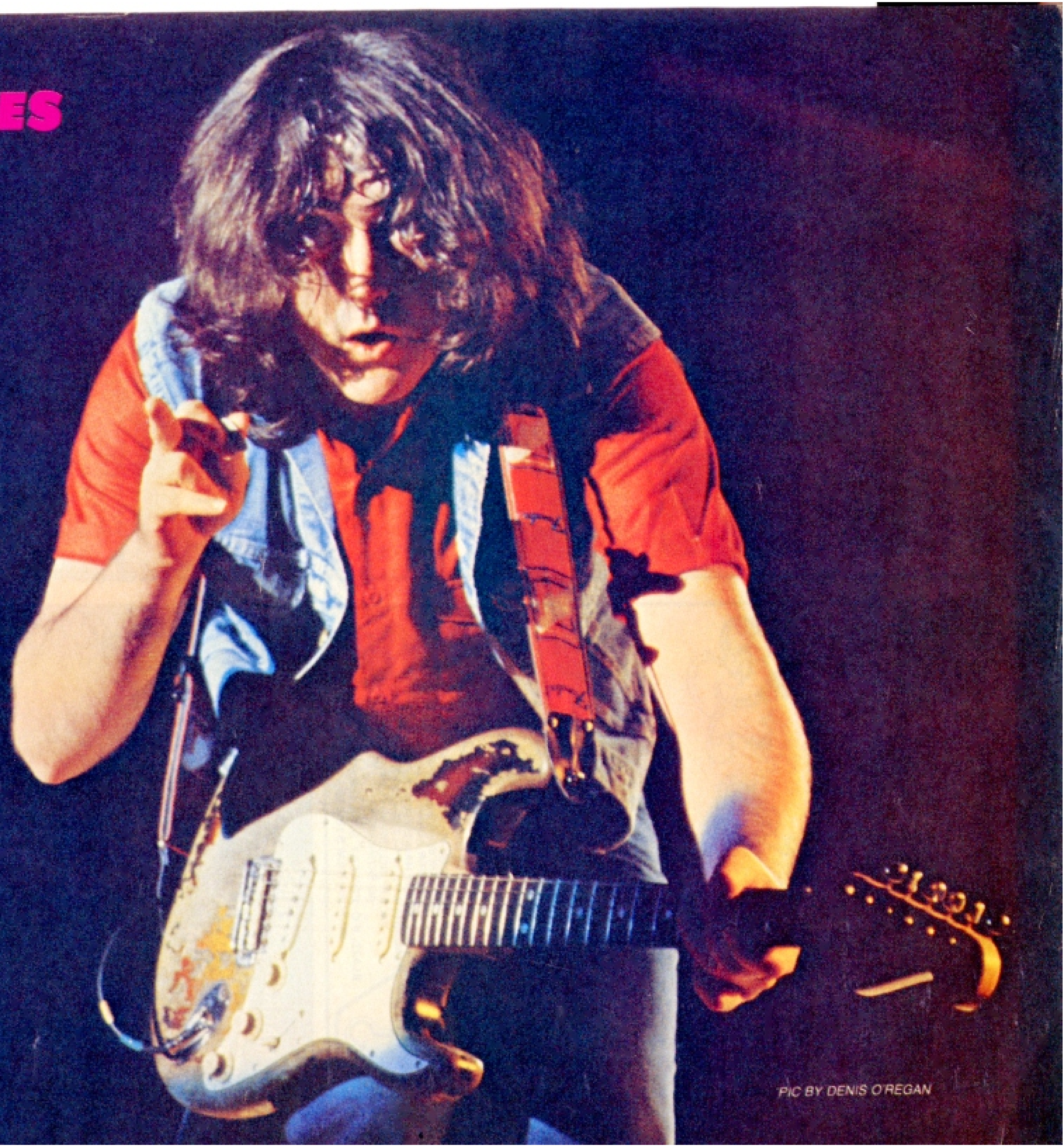
MORE PIX, MORE HITZ, MORE KIX!

GUITAR HEROES

Rory Gallagher

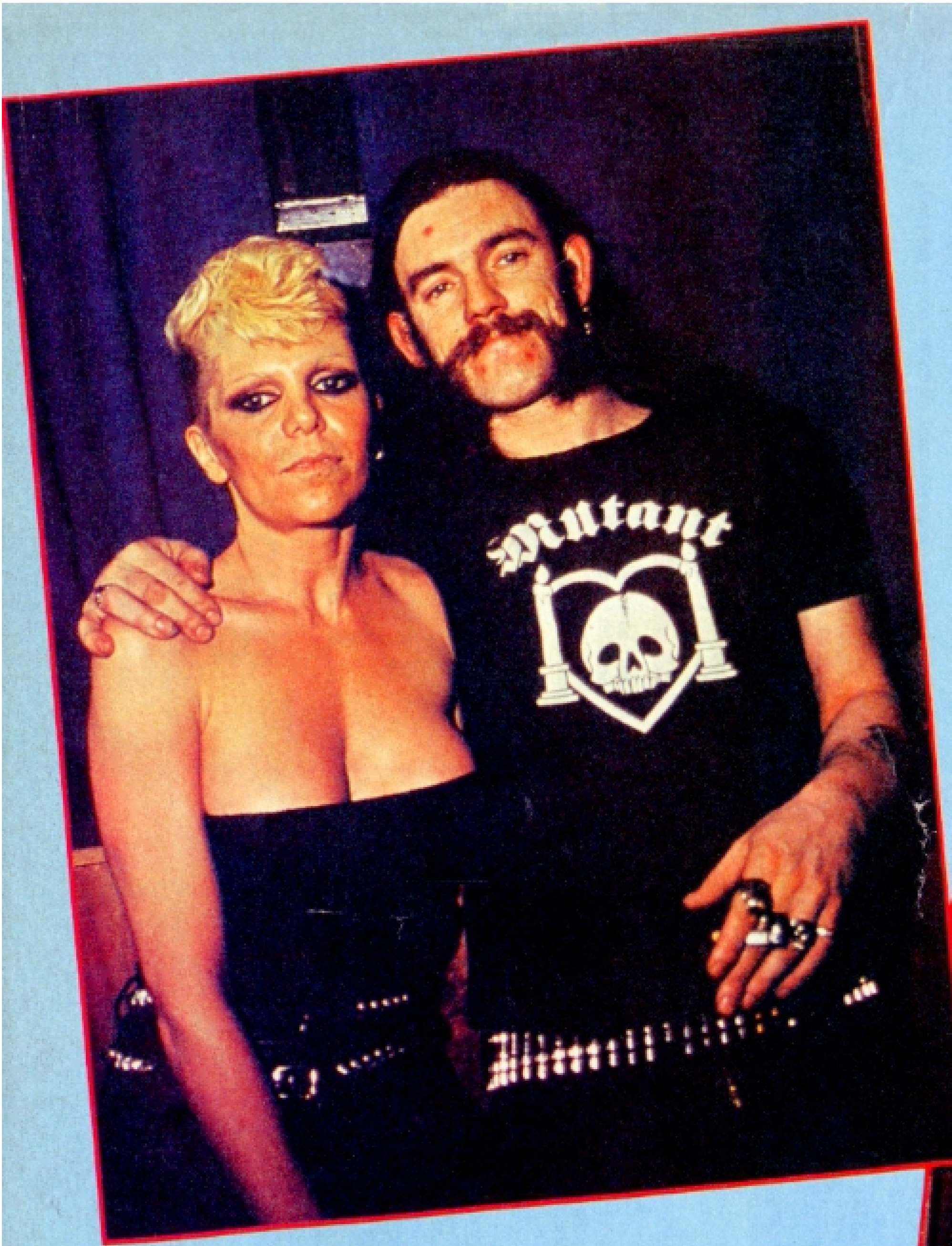
WHEN DID YOU BEGIN PLAYING GUITAR? When I was nine years old.
WHY DID YOU START? I heard people like Elvis and Lonnie Donnegan, and other rock 'n' roll, which really made me want to start.
FIRST TYPE OF GUITAR: Just an acoustic — I don't know what make it was.
MUSICAL TRAINING: None at all.
EARLY INFLUENCES: Chuck Berry, Eddie Cochran and Buddy Holly.
FIRST PUBLIC PERFORMANCE: That was in 1960 at a talent contest at the City Hall in Cork. An acrobat won the all-round prize, but I won my section — I think I got £5!
FIRST APPEARANCE ON RECORD: The first 'Taste' LP in about 1968-69.
RECORDING BANDS: Taste and Rory Gallagher.
OTHER VINYL APPEARANCES: I've done albums with Jerry Lee Lewis, Muddy Waters, Albert Lee, Lonnie Donnegan and lots of other odds and ends.
EQUIPMENT (LIVE): The main guitar I use is the '61 Strat but I also have a Gretch Corvette for slide and a few others. For amps I go through a Vox AC30 with a 50 watt Marshall or a German vintage one. I've got some Boss effects and I use a flanger, a chorus and a pre-amp to boost the Vox.
STUDIO EQUIPMENT: The same amps and also a 50's Fender which works very well. Occasionally I use some Gibsons and also a Vox 12-string.
NUMBER OF GUITARS OWNED: 20.
MOST MEMORABLE SOLO ON RECORD: 'Brute Force And Ignorance' and 'Double Vision'.
OTHER GUITARISTS YOU ADMIRE: Ry Cooder, Keith Richards, David Lindley, John Hammond . . . the list is too long.



PIC BY DENIS O'REGAN

Stand By Your Man!
LEMMY & WENDY

PICS BY CHUCK PULIN



AT LAST, Lemmy finds a female who can match him stride for stride in the OTT rock'n'roll debauchery stakes. The blushing violet in question is, of course, Plasmatics' songstress Wendy O. Williams who, like many before, would seem to have succumbed to the fatal charm of Ladbroke Grove's prime libertine.

As revealed in the last issue of Kerrang!, this musical marriage has now been consummated on vinyl, the end result being the total desecration of Tammy Wynette's country classic 'Stand By Your Man' set for release on Bronze in mid-July. And that's not all. Konnoisseurs of the katastrophic will be pleased to hear that the B-side features further dodgy happenings in the shape of a version of 'No Class' by the Plasmatics and a romp through the latter's 'Masterplan' courtesy of Motorhead. We at Kerrang! can hardly wait but I doubt if the folks at TOTP feel the same.

LETTERS

Say it loud to:
Letters, Kerrang! 40 Longacre, London WC2.

JUST A short note to Kerrangulate you on being one year old.

The staff at Kerrang! have done a great job in giving rockers just what they wanted in the world's top HM mag.

The Wizard with a Blind Eye who rode the Magician's Birthday on the back of a Firefly and Returned to Fantasy with the Spider Woman who found Sweet Freedom with the Fallen Angel and thinks Abominog is ACE.

WHY HAS there been an increase in the price of Kerrang! It was just about worth 50p but no way is it worth 60p! There has been no increase in content and in fact the standard is slipping.

So please try and keep the price down or I'll probably have to stop buying it.

Andy Hughes, a skint reader.

PS: No more of Kiss.

I'LL IGNORE the fact that it took me four attempts to obtain an unscratched version of 'Straight Between The Eyes' because I am Rainbow's biggest fan, so when I did succeed I listened to the wonderous dexterity and excellence of Ritchie & Co's latest masterpiece. To put it bluntly, it's ------ amazing! (I shan't swear 'cos mumsy might be reading this.)

Not only does this work of art encourage the kamikaze act of headbanging but it combines it with excellent melodies and lyrics.

It reveals the full range of Rainbow — from the heart-pounding 'Death Alley Driver' to the ear-carressing 'Stone Cold'. Joe Lynn Turner excels, a pleasant change from his slightly strained efforts on 'Difficult To Cure'. What a classic 'SBTE' is — one of the best.

David Hatto, Horsham, Sussex.

PS: Thanks for the Rainbow Story — it was great.

Dear Sir,

Kindly disregard my last letter which was a false one.

Rupert Haynes.

I REALLY must protest in the strongest possible manner about the centre-spread in Kerrang! 16.

I innocently turned to it as I was consuming a fine offering of beans on toast. All that bare flesh! Usually this bodes well, but no! It's the wrong kind! Consequently my beans returned from my stomach and splattered all over your glossy mag! And all because of your appalling taste. Where's your sense of decorum?

How about a pic of Miss Marilyn Chambers being friendly with a couple of big-eared farm animals instead?

D. L. Wrath, Anti-Anti Van Halen League, Stoke.

NOW LISTEN here Kerrang!, just because you said you would leave OZZY out for a bit DOESN'T mean you have to leave him out forever!!

Paddy, an Ozzy fan.

SOFT PORN photos of pop starlets and associated female liggers can only be seen as demeaning in an equal society such as we live in today.

On the other hand, I love tits, so let's see a few more.

How about Anne and Nancy Wilson?

Mike Binyon, Manchester.

JESUS, NOT more pics of Ritchie Blackhead?! How can you continue to feature the idiot? Your photos of him are expensive bog roll, and that's all they're good for. It's obvious that Ritchie brought out 'Straight Between The Eyes' because he needs another hair transplant and more hair dyes. The LP is just a joke!

Still, I can't wait to see him look a goon throwing his guitar about and

IAN GILLAN undergoes personal eclipse.

WHO'S GOT THE LONGEST LOCKS?

WE'VE HAD all the bickering about thingummy versus whatshisname, but what about the really IMPORTANT issues? Namely, who has the longest hair in HM?!!

Such luminaries as Francis Rossi have had trims, and this led me to consider this burning issue. As far as I can see there are three main contenders for the title: Ian Gillan, Fast Eddie and Lemmy.

However, Biff Byford's locks have been growing steadily, as have various other mayhem merchants. Perhaps you clever devils at Kerrang! can think up a good way of settling this debate. (Sit them all down for an interview and creep up behind them with a tape measure. To be completely fair though, you must catch Gillan on one of his less frizzy days.)

I *was* going to debate the shortest hair in HM but I reckon John McCoy has copyright on that!

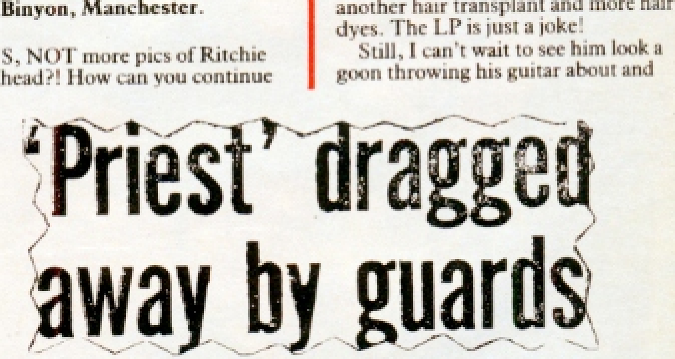
By the way, has anyone noticed that when Dave Lee Roth talks Eddie Van Halen's lips move?

Mandy Mayhem, Denim Queen of London, Chinese Burn Champion of Shoreditch.

PS: Glenn Hughes? Glenn Hughes? I thought he was dead .

KERROSWORD! ANSWERS

ACROSS: 1 Lou Gramm. 5 Black. 7 Nico McBain. 10 Keep On Believing. 12 Andrew. 14 Hell. 15 Trees. 17 Whole Lotta Love. 21 Class. 22 Metal Gods. 23 Tattoo You.
DOWN: 2 On The Run. 3 Run To The Hills. 4 Mick Box. 5 Bob Jenner. 6 Aja. 8 Malice. 9 Nigel. 11 I Like To Rock. 12 Arc. 13 We. 16 Beast. 18 Heart. 19 Lemmy. 20 Allen. 21 Cat.



'Priest' dragged away by guards

LOOKS LIKE Rob and the boys have been 'Breaking The Law' again, eh?
Steve Downing, Burnley, Lancs.

trying to look butch!
Ian Iredale, Hartlepool, Cleveland.

TALK ABOUT disgusted! I don't think I have ever read such unadulterated bull as the letter you printed in Kerrang! No 15 from the so-called 'Anti-Van Halen League'. This sort of trash is typical of many narrow-minded HM fanatics — they lack taste! Personally, I always thought people went to gigs primarily to listen to the music, not just stare at the bloody light show! Van Halen are without doubt the best HM band in the world today. Their music is innovative, powerful and exciting. But above all, as you yourselves have stated, "It's all good fun!"

They are among a rare breed who are willing to be different. As for his comments about the so-called "truly abysmal" 'Women And Children First' LP, if he hasn't got the sense to appreciate the sheer power of 'Romeo's Delight', the energy of 'Fools' or the humour of 'Could This Be Magic?', then I hold no hope of him ever appreciating the imagination or subtleties of any form of music at all!

Tell the pleb he can go back to the boring monotony of Black Sabbath and leave the decent music to those who can appreciate it properly.
Public Animal.

IN KERRANG! No 15 you had a letter from Martin Standen of Brighton saying he hated seeing 10 year old kids at gigs. All I can say to that is if they have the courage to go to these concerts (which Martin obviously hasn't) then good luck to 'em, 'cos they always get a lot of hassle at every gig.

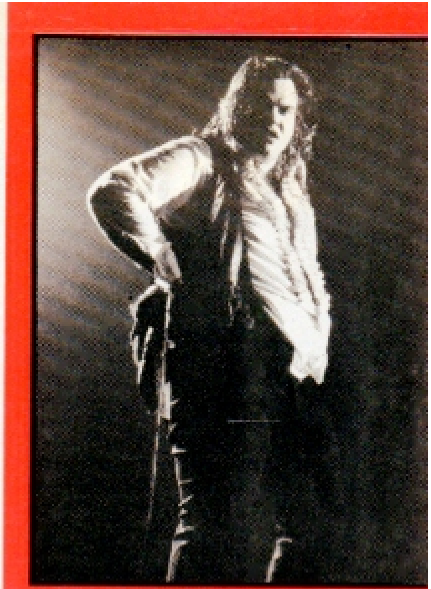
He must have been 10 once and just imagine what an idiot he must have been.
Jon, a Kiss freak and Al a Motorheadbanger.
PS: We're 17.

PLEASE TAKE heed, this letter is of the utmost importance. I beseech you, do not take what I have to say lightly. I write to warn you of a dark dangerous evil that has taken control of the minds of many young people in Huddersfield, more so in my parish than anywhere else. This evil comes in the form of what you would call 'heavy metal music', the devil's music. A short while ago one man returned from America with some records recorded by a group who bear the name St Lucifer. This one man has unknowingly unleased an unspeakably vile evil, which myself and others have been fighting for five years. I pray that it is not too late to undo what the poor wretch has done. Do not be fooled into believing that the ugly St Lucifer are just a heavy metal group, far from it. I shall endeavour to explain this evil; please read the following (extract) from an ancient manuscript:
You shall know the Anti-Christ, he of the long hair
You shall know the Anti-Christ, he of the black breath
You shall know the Anti-Christ, he who bears the mark
The Anti-Christ shall bring thunder and lightning, the sounds of hell
The Anti-Christ's skin shall bear hair and glow the colour of hell
His name shall sound like a serpents death song, he shall be from hell.

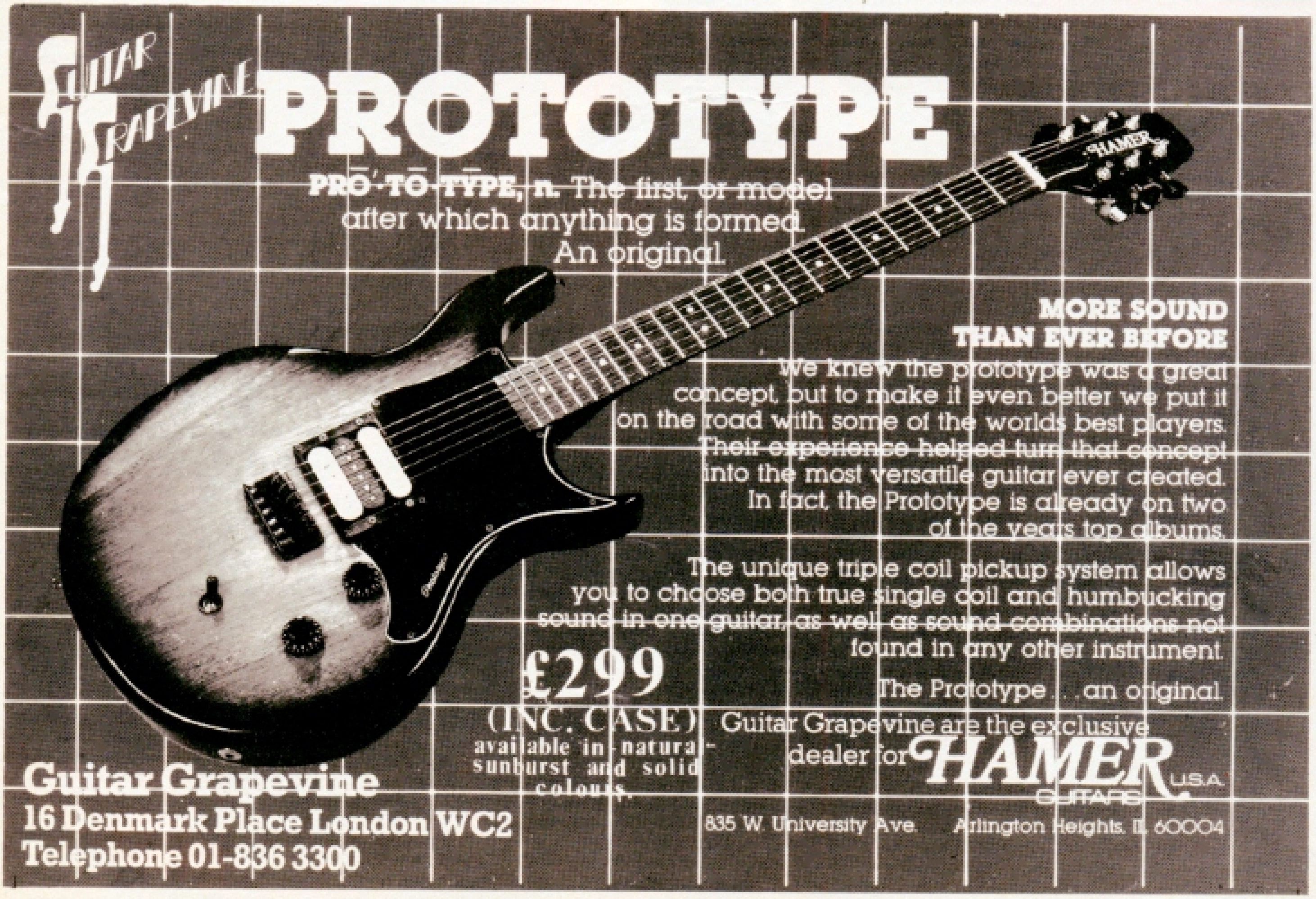
The above passage is from one and a half thousand year old manuscripts, now read the following.

The singer and songwriter of the blasphemous St Lucifer, has long black hair, his words, his singing is the black breath, his music is the sound of hell, he bears the mark 666 on the index finger of his left hand, his body is covered in hair and the colour of his skin can only be described as a light brown glow and his name Sye the Slayer is not unlike a serpents death song. Be warned people, take heed: Sye the Slayer is the supreme Anti-Christ. Do not let him enter your soul. I am not a crank, please believe that. I live very very near to the house of Satan or Sye. He is evil, I know he has taken in excess of 40 lives. Please, I appeal to you to reject Sye the Slayer, reject St Lucifer, they are not of this world. Good shall triumph over evil. Long hair is evil, denim and leather are evil, Heavy Metal is evil and dangerous. Please change before it is too late, I shall pray for you all. **Rev. R. E. Jackson, Methodist Church, Fartown, Huddersfield. You have been warned.**

NEXT ISSUE OF KERRANG! ON SALE JULY 1!



DAVE DICKSON — would have died of shame if he had seen Meat Loaf at the Birmingham NEC on May 8; is a stupid shit-head; is entitled to his opinion; needs his head seen to; must be about 35, with a quiff and posters of Elvis on his wall; should be told to f--k off.
MEAT LOAF — was absolutely brilliant in every way; is one of the world's greatest rock performers; was incredible and his voice was out of this world; is the best male vocalist in the world; dispelled all recollections of the OGWT failure; was well worth a hard earned £7.50.
Result: Meat Loaf 13, Kerrang! reporter 1.
Steve and Adam, Fiona Earle, J. Lucas, Stephanie, Vikki, Dave & Ian Bosenquet and The Lost Boy.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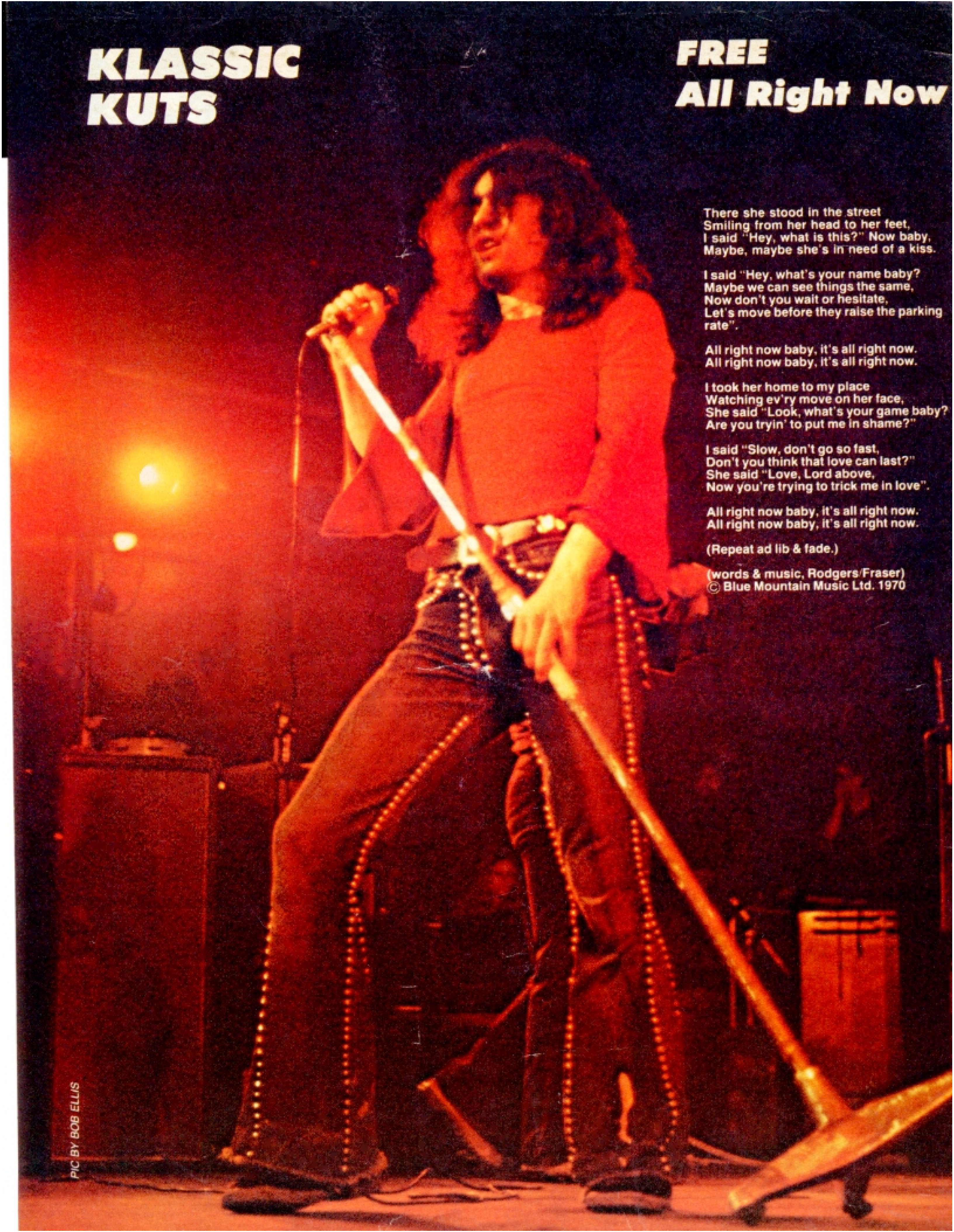

There she stood in the street
Smiling from her head to her feet,
I said "Hey, what is this?" Now baby,
Maybe, maybe she's in need of a kiss.

I said "Hey, what's your name baby?
Maybe we can see things the same,
Now don't you wait or hesitate,
Let's move before they raise the parking rate".

All right now baby, it's all right now.
All right now baby, it's all right now.

I took her home to my place
Watching ev'ry move on her face,
She said "Look, what's your game baby?
Are you tryin' to put me in shame?"

I said "Slow, don't go so fast,
Don't you think that love can last?"
She said "Love, Lord above,
Now you're trying to trick me in love".

All right now baby, it's all right now.
All right now baby, it's all right now.

(Repeat ad lib & fade.)

(words & music, Rodgers/Fraser)
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